

WHISTLEBLOWER COP

Stunning corruption allegations in Oakland **P8**

TECH-ULATION

Film: The Singularity, computers, and humans **P22**

DO WANT

Music: Autre Ne Veut, R&B, futuristic jazz **P20**

GUARDIAN

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THE SAN FRANCISCO BAY GUARDIAN | SFBG.COM

MARCH 6 - 12, 2013 | VOL. 47, NO. 23 | FREE

DIGGING FOR THE DIRT

The Bay Area is
the epicenter of the
Information Revolution.
So why is it still so hard
to get public records?
By Rebecca Bowe.

PAGE 10

OUR ANNUAL
FREEDOM OF INFORMATION ISSUE

SOCK
it to me

5th ANNUAL GLOBAL DESIGN A SOCK CONTEST

**HOW TO ENTER
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**3rd Place
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Contest Rules:

NO PURCHASE NECESSARY. The Sock It to Me "Design A Sock Contest" begins 12 a.m. PST on March 6 and ends 5 p.m. PST on March 29, 2013. All entries must be received by March 15, 2013 at 5 p.m. PST. Enter online at www.sockittome.com, or by email to designcontest@sockittome.com, or by mail to 3605 SE 21st Avenue, Portland, OR 97202. This contest is open to entrants of all ages, but for entrants under age 13, a parent, teacher, or legal guardian must submit any entries. Provide your design title, name, telephone number, and email address. Limit five (5) entries per person. Design submitted must be the entrant's original creation and shall not be copied or duplicated from previously published art. Design must fill the template for women's knee sock provided or available online. All designs submitted become the sole property of Sock It to Me and will not be returned, but Sock It to Me won't use your design without your permission and winning designers will be paid for any designs put into production. Sock It to Me reserves the right to alter any winning design and will not assume liability for any damage, loss or theft of any entry. VOID WHERE PROHIBITED BY LAW.

Judging:

Winning designs will be chosen based on: (1) simplicity of design; (2) use of a maximum of six colors; (3) use of colors that are flat and solids, NO shading, blending or half tones; (4) use of imagery, themes, patterns, or designs that are different from our current line; and (5) originality. (Check out our website for designs that have worked in the past). On March 22, 2013, a panel of Sock It to Me judges will select approximately 30 semi-finalists from among all eligible entries received by March 15, 2013 at 5 p.m. PST and will upload them to Sock It to Me's Facebook page. Between March 22 and March 29, 2013 at 5 p.m. PST, Sock It to Me fans, applying the same judging criteria, will vote for the top 10 finalists. At 6 p.m. PST on March 29, 2013, a panel of Sock It to Me judges will select the three final winners and announce them on Sock It to Me's Facebook page. Winners (or in the case of children under 13, their parent, teacher, or legal guardian) will be notified via email and/or telephone. For full official rules, go to: www.sockittome.com.

For more information visit

Sockittome.com

Email entries to: designcontest@sockittome.com

Mail Entries To:

Sock It to Me
3605 SE 21st Avenue
Portland, OR 97202



Design Title: _____

Name: _____

Phone: _____

Email: _____

Age: _____ Where are you from? _____

How did you hear about the contest? _____

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GUARDIAN INTELLIGENCE

What you need to know

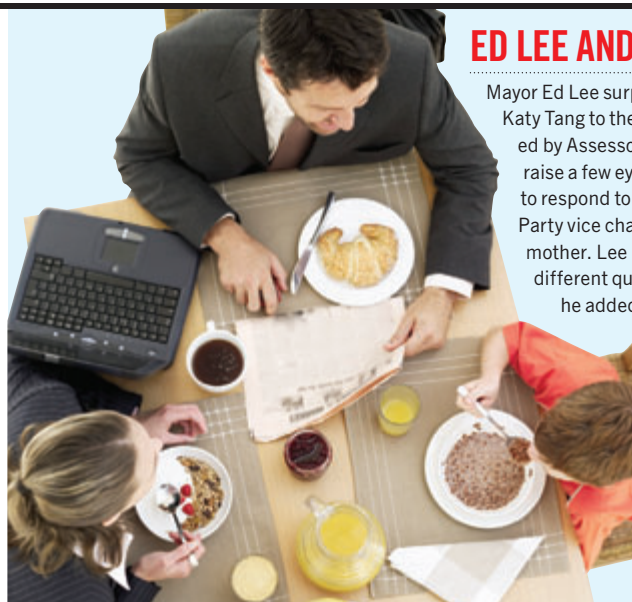
WHAT WE LEARNED AT NOISE POP

R. Stevie Moore is cool. For more Live Shots from this year's festival, see sfbg.com/noise



THE VIEW FROM BOONVILLE

The Anderson Valley Advertiser, based in Boonville, is our absolute favorite newspaper ever (present company excluded), and we're glad to see that its publisher, the irrepressible Bruce Anderson, is spending enough time in San Francisco these days to expand his biting commentary to include local politics. A sample from the Feb. 13 edition: "I never thought I'd be saying that the Mendocino County Board of Supervisors is savvy and more on-task than the San Francisco Board of Supervisors, not that I'd ever held either in anything like high esteem ... Frisco, constantly celebrating itself as a progressive city, continues to approve massive give aways to the rich, as they've done most recently in site prep for, of all things, an international yacht race that so rich only three rich guys have entered.... While routinely approving bad buildings only the rich can afford to live in, SF's supervisors spend hours of public time talking about The Naked Guys." (You can subscribe to the AVA, which has some of the best writing in print today, for just \$50 a year. Box 459, Boonville, CA 95415.)



ED LEE AND MOTHERHOOD

Mayor Ed Lee surprised nobody when he appointed Katy Tang to the District 4 supervisorial seat vacated by Assessor-Recorder Carmen Chu. But he did raise a few eyebrows when he went on KTVU-TV to respond to a suggestion by local Democratic Party vice chair Alix Rosenthal that he appoint a mother. Lee (properly) said there were a lot of different qualifications for the job, but then he added that he wanted "someone who's going to be spending a lot of their personal time on the weekends." The implication: a woman with kids couldn't do the job. Odd — nobody said that about Sups. John Avalos, Eric Mar, or Mark Farrell. They all have kids. They all work weekends. So guys can do it, but women can't?

OPENING THE LAST CLOSET DOOR

Our new sports heroes are Gabrielle Ludwig, the 51-year-old trans woman who has endured nasty taunts and abuse in her effort to play basketball for the Mission College women's team, and Baltimore Ravens linebacker Brendon Ayanbadejo and Minnesota Vikings punter Chris Kluwe, who have filed an amicus brief urging the US Supreme Court to overturn Prop. 8. Both eloquently make the same point — athletes can send an important message to kids. Here's Ludwig, quoted in the Chron:

"Since I decided to go out to the media, there's been a larger purpose — to help the LGBT community and all those people who have lost children because they struggle with, 'God, am I gay, am I straight, am I transgender? F- it, let's put a rope around my neck and hang myself in the garage.' If I can be a role model, and just let go of some of that burden, then what I do out here and the beating that I take from people in the stands ... it's worth it."

| AP IMAGES PHOTO BY NOAH BERGER

WIENER LIKES DJS, NOT UNDERGROUND PARTIES

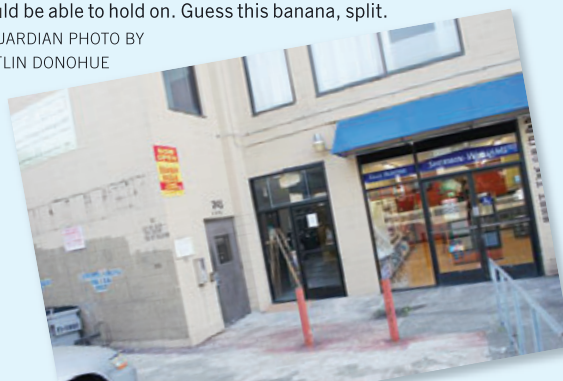
Sup. Scott Wiener has introduced legislation that will make life easier for DJs — and possibly harder for underground parties. His measure would add DJs to the category of live music that qualifies for limited inexpensive permits, which makes perfect sense. It would also give the Entertainment Commission the ability to levy \$100 fines on unpermitted parties, which seems a little over the top, since "underground" parties are a big part of the local scene and are key fundraising tools for grassroots efforts like Burning Man camps. Entertainment Commission director Jocelyn Kane said she doesn't want to shut people down; she just wants them to get permits. If this gets the cops and the state ABC off everyone's backs, it will be a fine thing.



ROSE CARDAMOM, GOODBYE

Our Bombay Ice Cream cravings met with rude awakening upon arriving at the longtime Mission shop's South Van Ness Street location to find an empty storefront and a sign announcing the business was closed. When it moved from Valencia Street to a smaller space underneath the freeway in 2011, it was clear Bombay would take a hit, but with its unique flavors — cardamom, chicku, pista — we thought a shop once named one of 10 best in the world by National Geographic would be able to hold on. Guess this banana, split.

| GUARDIAN PHOTO BY CAITLIN DONOHUE

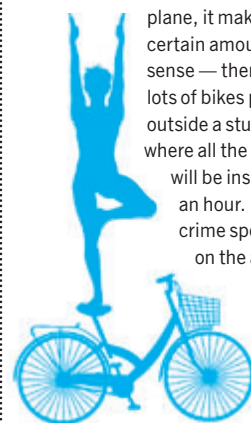


FRIED CHICKEN, AT THE BAR

We love The Front Porch, the diminutive 29th Street restaurant that serves some of the best fried chicken in town. The only downside: It can be hard to get a table on a busy night. But now there's an excellent alternative: You can sit at the Rock Bar, right across the street, and order your fried chicken to go, and eat at the bar — which is a cool place itself. 80 29th Street, 550-6664, rockbarsf.com

THE YOGA BIKE THIEVES

We're hearing a lot of reports of people getting their bikes — or parts of their bikes — stolen while they're at yoga classes in the Mission. Bad karma; may the thieves be reborn as motorists stuck for eternity in critical mass. But here on this earthly



plane, it makes a certain amount of sense — there are lots of bikes parked outside a studio where all the owners will be inside for an hour. Prime crime spot. Be on the alert.

POLITICAL ALERTS

THURSDAY 7

HEAR FROM FEMALE INNOVATORS IN MEDIA

111 Minna, SF. 21+ 6pm drinks, 7pm presentations, free. Her Girl Friday, a Brooklyn-based group that produces events with concrete takeaways for women in journalism, hosts four dynamic speakers: Ann Friedman, former executive editor of GOOD magazine; Martina Castro, co-founder of Radio Ambulante, a new podcast that aims to tell the compelling and diverse stories of Latin America in Spanish; Katy Newton, a multimedia journalist, and Mimi Chakarova, a photographer and filmmaker covering global issues examining conflict, corruption and the sex trade. Music by DJ Mirissa Neff.

FRIDAY 8

FORUM: FIGHT COAL EXPORTS IN THE WEST

518 Valencia, SF. Escobar.jack@gmail.com. 6:30-9:30pm, \$5-20 sliding scale. Across the Northwest, a coalition of environmentalists and landowners have come together to fight back and stop the development of Big Coal's vital infrastructure. This forum and fundraiser for the Coal Export Action will include a report-back and panel on Western coal exports, video screenings, snacks and booze. Hosted by Rising Tide North America.

TUESDAY 12

MEETING: TRANSGENDER MONTH OF ACTION

LGBT Center, 1800 Market Street, SF. tinyurl.com/trans312. 7pm, free. Throughout March, organizations including Pride at Work, the SEIU Lavender Caucus, the National Center for Transgender Equality, and the Transgender Law Center will partner in asking unions, labor councils and state federations to pledge to bargain for trans-inclusive health benefits, and to sign a Trans Health Benefits Bargaining pledge form. This event, co-sponsored by the Harvey Milk LGBT Democratic Club, the Trans March, TGSF, and SEIU 1021 Lavender Caucus, will feature a host of speakers and elected representatives who will all come together to discuss trans health benefits.

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THE NEWS AND RAISE HELL."
Wilbur Storey, statement of the aims
of the Chicago Times, 1861

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A•A•N



www.sfbg.com/mission-guide

In association with the Mission Merchants:

EAT DRINK SHOP LIVE MISSION

First Annual San Francisco Bulgarian Film Festival

Presented by the Sofia IFF and the SF Bulgarian Chamber of Commerce, the inaugural San Francisco Bulgarian Film Festival will raise their curtains this weekend at the historic Brava Theater Center. The SFBFF features some of the best films produced by Bulgarian filmmakers in recent years, many of which have gained international recognition at major festivals like Cannes, Moscow, and Berlin. With a half-dozen Bulgarian feature films (three each day!), gourmet appetizers, beverages and premium Bulgarian wines this is a film festival that is sure to be a mainstay. Visit Brava.org for a complete list of show times and ticket information.

Saturday, March 9 & Sunday, March 10 @ Brava Theater Center, 2781 24th St., SF

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FILM LISTINGS 31

THIS WEEK AT
SFBG.COM

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ON THE BLOGS

POLITICS

More on the whistleblower cop who is calling foul on the investigation of the killing of Raheim Brown

Tim Redmond on why the Chamber of Commerce is stupid and irrelevant

Rebecca Bowe has updates on the people profiled in last month's "Faces of Eviction" cover story

NOISE



All Noise Pop coverage, all the time.

Including: the Crystal Ark at Mezzanine, the Thermals and Dirty Ghosts at Rickshaw Stop, Toro Y Moi at 1015 Folsom, and more

Read Marke B.'s Party Radar to know where the cool kids are hanging

PIXEL VISION

Cheryl Eddy's top picks for movie-goers this weekend

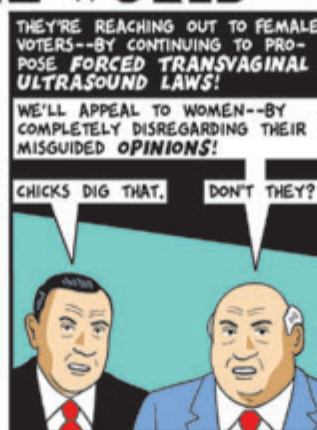
Caitlin Donohue checks out the new Snoop Lion documentary

The Performant: our weekly performance critics roams from stage to stage

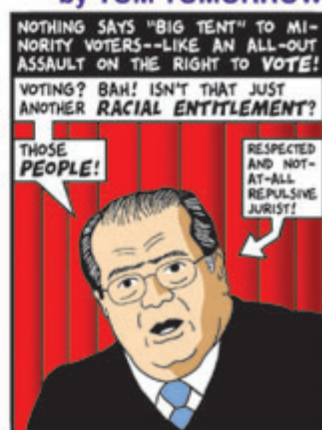
SEX SF

Our top sexy events this week include a nudie art show, a DIY sex toy workshop, and the perfect use for those giant fans you have lying around

THIS MODERN WORLD



by TOM TOMORROW



THE CASE AGAINST STUN GUNS

BY BARBARA ATTARD

OPINION The most common question I'm asked when I'm talking to someone about the police using stun guns, or electronic control devices, is, "Wouldn't it better to be stunned than shot with a gun?" That's a good question, and it exposes one of the many myths about ECDs — that police officers will use an ECD instead of a gun in a lethal-force situation.

Actually, in most police departments, officers are taught not to use an ECD or any "less lethal" option if they're confronted with a deadly-force situation, because the less-lethal option may not be effective, and the officer or a member of the public will be in jeopardy if the less-lethal option doesn't stop the perpetrator.

San Francisco is once again considering issuing ECDs to police officers. Under the latest proposal, only officers who have had crisis-intervention training will be issued ECDs. In lethal force situations, the officer using the ECD must be "covered" by another officer who is training a gun on the subject—to ensure that if the ECD is not effective, the other officer can use lethal force.

While this scenario is a response

to the issue of officers not using stun guns in lethal-force situations, the proposal is not realistic. After every police shooting, we hear a police chief explain that lethal-force situations are high-intensity, they require split-second decision making, and they are chaotic. To ask officers to orchestrate the "lethal weapon back-up" in such situations puts the officers and the public in jeopardy.

Since the officers who will be carrying ECDs are trained in crisis intervention, shouldn't they be attempting to use de-escalation techniques rather than escalating to a complicated scenario involving less-lethal and lethal weapons?

Another fallacy about stun guns is that they reduce the number of police shootings and officer-involved deaths. In reality, ECDs are often overused. When first deployed in San Jose, Tasers were reportedly used more than 200 times a year; seven deaths were reported in incidents in which the suspect had been Tasered during the first five years of implementation. A 2009 study by two UCSF doctors found that in the first year after ECDs were deployed, the aggregate data of 50 cities showed an increase in both sudden deaths and

officer-involved shootings.

One need only look at the shooting of Oscar Grant III on New Year's Day in 2009 for a glaring case showing that stun guns do not prevent officer-involved shootings. Former BART Officer Johannes Mehserle said that he was intending to stun Grant rather than shoot him when he armed himself with the wrong weapon. Review of the Grant shooting shows there was little justification even for the use of the stun gun—Grant was face down on the ground with two large officers handcuffing him when Mehserle stood up and took aim.

ECDs are expensive—to buy, to train officers, and to pay out judgments and settlements after wrongful death or excessive force lawsuits. In a recent case, the University of Cincinnati agreed to pay \$2 million and suspend the use of Tasers by university police as part of a settlement with the family of a student who died after being shocked with a Taser.

It is difficult to find a good argument for arming San Francisco police officers with a weapon that has had such a problematic track record. **SFBG**

Barbara Attard is a police accountability consultant.

NO SECRET

BY TIM REDMOND

tredmond@sfbg.com

EDITORS NOTES Way back in the early 1980s, when I had a lot more hair and it wasn't so gray, I got a tip that the San Francisco school district had a serious problem with asbestos contamination. My colleague Jim Balderston and I checked it out, and yes indeed — the toxic stuff was in so many classrooms that thousands of students were at risk.

After we broke that news, and the district started scrambling to clean up the mess, we asked ourselves: How were things allowed to get to that point? Who screwed up? Who let it happen?

We knew there was a paper trail, and we were all set to put together a detailed request under the Public Records Act, which would have taken months to process. But first we met with the recently hired school superintendent, Ray Cortines, and asked him how much he knew about the past few years of school maintenance. "Very little," he said. "But I know where you can find out."

He took us to a huge room, filled with maybe 50 filing cabinets. "All of the building history and maintenance records are in here," he said. "If you need to use the copy machine, just let me know."

And that was that. No scrutiny from a district lawyer, no redactions, no documents withheld for shadowy reasons ... just two reporters with full access to public records. He literally told us to turn out the lights whenever we were done.

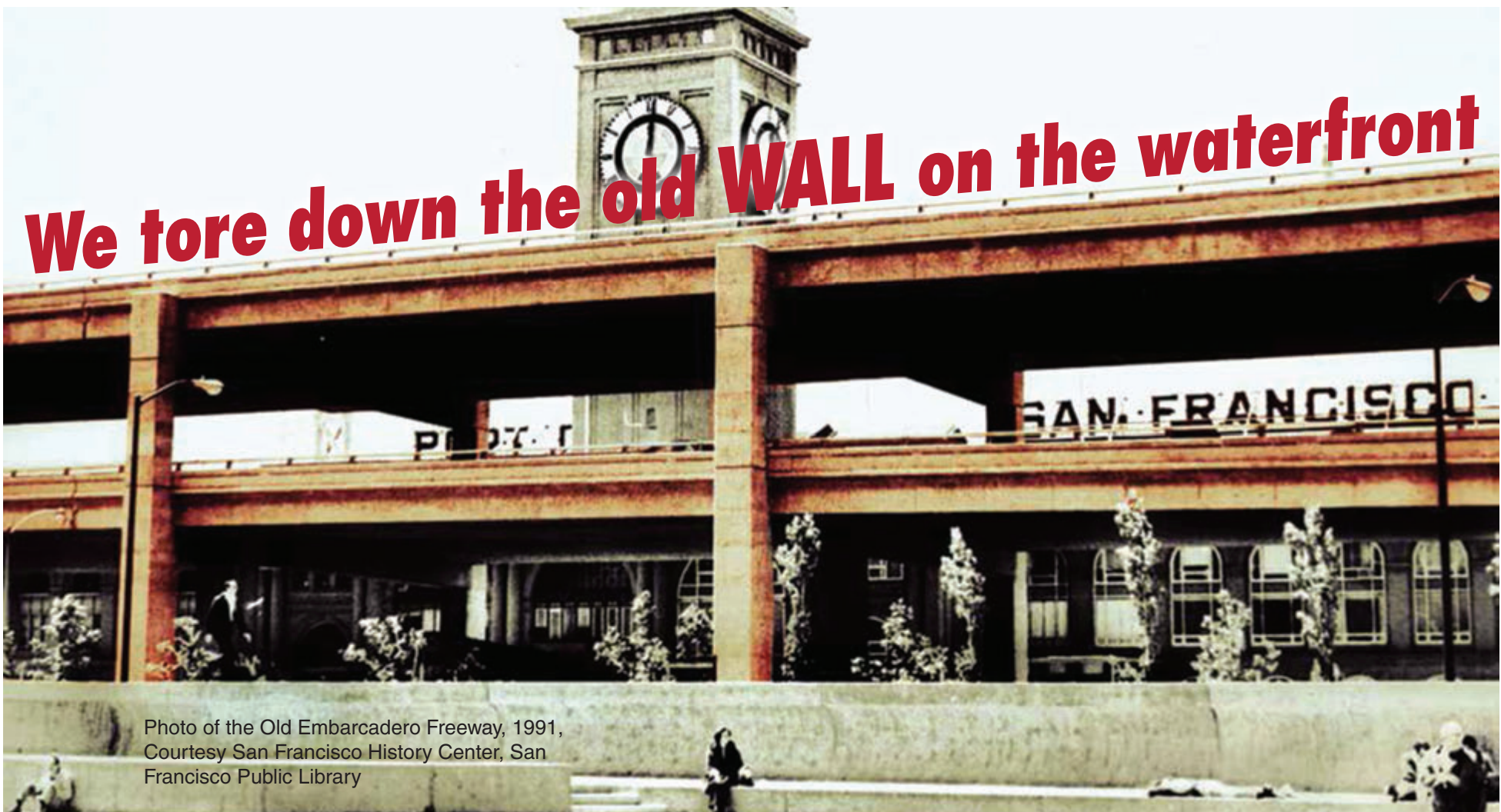
We got some amazing stories. I'd like to think we hastened a lagging asbestos abatement program and revealed who was at fault .. but nothing bad happened. I guarantee that the district could have found a way, maybe even an arguably legal way, to keep us from seeing half the records we reviewed — but as Cortines saw it, what would have been the point?

And guess what? It was 1987. There wasn't any fancy software program or nifty, expensive app. Just an open door.

That's how a public agency should think about public records.

Now its 2013, and San Francisco is the epicenter of the Information Revolution. And as we note in this issue, it's harder than ever to get the folks at City Hall — who love the tech world and all it offers — to turn over basic information about how they're running the city.

That's about as crazy as it gets. **SFBG**



We tore down the old **WALL** on the waterfront

Photo of the Old Embarcadero Freeway, 1991,
Courtesy San Francisco History Center, San
Francisco Public Library

... do we really want a new one?

City Hall wants to raise height limits to 136 feet and build a new wall on the waterfront. This November, you'll have a chance to **STOP IT**.



The proposed 8 Washington Condominium Project raises height limits **over 50 feet higher** than the old Embarcadero Freeway!

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☐ **host house party**

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PAID FOR BY NO WALL ON THE NORTHEAST WATERFRONT, TOP CONTRIBUTORS INCLUDE RICHARD AND BARBARA STEWART - P.O. BOX 330476 SAN FRANCISCO, CA 94133

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2.28-3.5.2013

\$ WATERFRONT TRANSIT: WHO PAYS?

Everybody knows that the massive development projects proposed for San Francisco's central waterfront won't work if the city doesn't radically improve transit service in the area.

The Warriors arena at Pier 30, the Giants' housing and retail project at Pier 38 and Forest City's sprawling development at Pier 70 will bring huge new crowds to the area — and right now, there aren't anywhere near enough buses and trains to get those people to their destination.

But nobody's sure exactly who is going to put up the many millions of dollars it will take to upgrade the transportation infrastructure to avoid a disaster.

Warriors President Rick Welts realizes his 17,500-seat arena, which would come with just a smattering of parking spaces, can't function without better transit. “We're investing a billion dollars in this property, and if people aren't comfortable getting to it and leaving it, we have a problem,” Welts told a gathering of the California Music and Culture Association Feb. 26.

San Francisco Municipal Transportation Agency planner Peter Albert, who is leading a comprehensive waterfront transportation study, is well aware of what's coming. The Warriors arena would host more than 200 concerts and sporting events a year, drawing anywhere from a few thousand to more than 17,500 people. The Giants' Pier 48 proposal involves 27 acres of retail and office space, a new Anchor Brewing plant, and about 1,500 homes. Forest City's proposal for Pier 70 involves about 1,000 homes, 2.2 million square feet of office space, and 275,000 square feet of retail and light manufacturing.

“We're now taking a step back

% THE WHISTLEBLOWER COP

Two years after his involvement in a police shooting that took the life of a 20-year-old African American man, an Oakland Unified School District Police Department officer has come forward in sworn testimony with allegations about unethical behavior within a department that is already under the scrutiny of federal investigators.

In a deposition delivered in February as part of a civil suit, police Sergeant Jonathan Bellusa gave a detailed account of what transpired just before his patrol partner, Sgt. Barhin Bhatt, fired several rounds and killed Raheim Brown as the youth was positioned in the passenger's seat of a car outside a high school dance in January of 2011.

Taken as a whole, Bellusa's testimony renders a disturbing internal portrait of the Oakland School Police Department, which consists of about a dozen officers and operates independently of the Oakland Police Department as a division of the school district.

Among other things, Bellusa alleges that department officials talked about firing him when he complained about a superior's racist remarks; that a former police chief was drinking whiskey on duty; and that department staff were getting their personal cars repaired at department expense.

He also suggests that department officials hoped a friendly investigator would vindicate Bhatt, who fired a second volley of shots at Brown after his weapon malfunctioned in a move Bellusa maintains was unnecessary.

The alarming account raises serious questions about internal operations of the department, an independent force operated by the school district at a time when funding cuts have placed the public school system under tremendous budgetary pressure, resulting in recent school closures.

An unedited, uncertified transcript of Bellusa's deposition was made public Feb. 28 by a group of police-accountability activists organized under a project called “Against Hired Guns.”



Bellusa is currently on leave from the Oakland school police department, and we were unable to reach him by phone. “He's been gone for quite awhile,” OUSD spokesperson Troy Flint told the Guardian.

Asked to comment on the allegations raised in Bellusa's testimony, Flint said, “We're going to refrain from comment until we've seen the actual suit.”

The deposition was conducted by attorney Adante Pointer of the Law Offices of John Burris, in connection with a civil rights suit that is being filed against OUSD by Brown's immediate family.

Roughly a month after the shooting incident, Bellusa said in his deposition, then-OUSD Police Chief Pete Sarna let out “a boisterous yell with his [fist] up in the air” and seemed “excited” that “we as a department don't have to worry about anything.” According to Bellusa's testimony, Sarna had just received word that his “friend” Pete Peterson had “agreed to do the investigation” of the fatal shooting of Brown.

Asked if he felt pressured by supervisors to make statements consistent with Bhatt's account of the shooting incident, Bellusa stated, “I have felt that if I gave statements that went against the district that I would be thrown in jail for perjury.”

In the months after the shooting, Bellusa testified that he filed a formal complaint alleging that Sarna drunkenly made racist comments about a police sergeant. Sarna resigned the following month.

Bellusa also testified that on an August morning in 2011, after he'd filed the complaint against Sarna, he overheard a conversation between OUSD General Counsel Jacqueline Minor and Superintendent Tony Smith. “I overheard Jackie Minor... say they were not going to let [me] get away with this,” he stated.

In another incident, Bellusa testified that a different OUSD officer informed him that “Chief Sarna's assistant, Jenny Wong, told a bunch of officers something like: ‘Don't worry, Sarna is going to beat this case. He's going to fire John [Bellusa].’”

After Sarna stepped down, Bhatt was briefly appointed interim police chief, unleashing an outcry from OUSD parents outraged that an officer would be promoted to the top post after shooting and killing Brown. Alameda County prosecutors had since cleared Bhatt of any wrongdoing.

In response to the backlash, Bhatt was replaced with Chief James Williams. The shooting of Brown, coupled with Sarna's alleged use of racial slurs, prompted a federal grand jury investigation into the OSPD last year.

Among the more disturbing allegations in the deposition:

Bellusa asserted that he witnessed Bhatt pour Wild Turkey into a glass while he was on duty. He also said he felt concerned about Bhatt after observing him “clean his firearm for a long period of time.”

Bellusa testified that he “found out” that Sarna and Lou Silva, a former OUSD officer and current district-wide Campus Security and Safety Manager, were “sending their personal cars down to a shop on 16th Avenue... [and] were overcharging the police cars,” apparently in order to have their personal cars repaired for free or at a deep discount.

Bellusa testified, “I found out that he [Sarna] called another officer [and] told him [not to report] what had happened in front of the African American who is a witness to the ... racial slurs.”

Pointer told us, “I've taken a number of depositions over the course of my career, and this is the first time I've had a police officer admit to their employer putting pressure on them to give testimony in a particular way.” He added, “Raheim Brown should not be dead today.” As Bellusa conceded in his deposition, “The extra volley of shots was unnecessary.” (**Rebecca Bowe**)

and looking at the long-term needs from the Exploratorium down to Pier 70,” Albert told us.

Here's the problem: MTA Director Ed Reiskin freely admits that the fees the city now charges developers don't even begin to pay for the necessary transit improvements. Sup. Scot Wiener is looking to raise some of those fees — but we're talking about a lot of money here.

Albert's ideas include extending new streetcar service along the Embarcadero to the Caltrain station at 4th and King or possibly all the way out to Pier 48 (which would probably involve

construction of new streetcar turn-arounds); better integrating the Central Subway project into Mission Bay and the Embarcadero with new bus and rail connections around 20th and 3rd streets; and expansion of the Embarcadero BART station to increase its peak capacity.

Albert said funding for the needed improvements to the area's transportation system would come from a combination of mitigation fees from the developers, reprioritizing the SFMTA's existing capital budget, and securing state and federal transportation grants.

But the city has already given

away the store to the Warriors — and the administration of Mayor Ed Lee has a terrible record on negotiating with developers.

Board of Supervisors President David Chiu told us transportation “is possibly the most difficult and important question surrounding the Warriors project, and I've encouraged all parties to make sure they get it right.”

If the developers pay their fair share, it will be the first time that has ever happened in San Francisco history. Anyone taking bets? (**Steven T. Jones**)

STADIUM RENDERING



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— Leo Hickman, *The Guardian*



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IN SELECT THEATRES THIS FRIDAY

BY REBECCA BOWE
rebecca@sfbg.com

NEWS The concept of "freedom of information" has taken on epic proportions in the Age of the Internet. Take Wikipedia founder Jimmy Wales' comments at the RSA Security Conference, which drew prominent tech luminaries to San Francisco's Moscone Center last week.

"Imagine a world in which every single person on the planet is given free access to the sum of human knowledge," Wales said in describing the project's foundational vision, his image magnified by giant projection screens. Twenty-four million volunteer-submitted entries and 490 million unique visitors later, the San Francisco-based project "has become part of the infrastructure of information," he proclaimed.

Wikipedia isn't alone in having a philosophy of open access to information. Twitter's informational updates are unbound by time or distance, while Google's stated mission is to make "the world's information ... universally accessible." For better or for worse, humans have never had so much light shed upon so many topics at once.

But even as the Bay Area plays

INFORMATION, PLEASE

The Bay Area leads the revolution in information sharing.
So why is it still so hard to get basic public records in San Francisco?

host to a revolution in information sharing, local sunshine advocates bent on protecting the public's right to know face an uphill battle. At the state level, budget rollbacks threaten to impact agencies' ability to respond to California Public Records Act inquiries. And when it comes to illuminating the activities of government, secrecy is still the word of the day.

OPEN DATA

San Francisco city government has seemingly embraced the ethos of information sharing that's currently in vogue amid the tech world. But even as the city accelerates its commitment to "transparency" through software, traditional systems for providing access to public records are languishing.

Enforcement of the San Francisco Sunshine Ordinance, an open-records law enacted in 2000, remains anemic, and the transparency law came under attack last year

with calls to scrutinize the city's cost of compliance. Meanwhile, the city agency tasked with routing political corruption — the San Francisco Ethics Commission — is still in the information dark ages.

Last fall, San Francisco Mayor Ed Lee announced he was creating the position of a Chief Data Officer as part of San Francisco's Open Data initiative, a project that displays government information online in a user-friendly format.

Powered by a Seattle company called Socrata, the Open Data platform seeks to "enhance open government, transparency, and accountability" by making data widely available. Socrata won the privilege of launching in San Francisco after snagging a Living Labs Global Award through a private nonprofit, an honor it received at an international convention in Stockholm, far from City Hall and completely outside the

city's normal bidding process.

Setting the eyebrow-raising contractor selection process aside, Open Data does provide some nifty tools for information-seekers and raw fodder for software developers who can use it to configure new apps for citizen engagement. The program features data sets showing real-estate development projects, neighborhood crime incidents or campaign spending trends, among other things.

Jay Nath, the mayor's chief innovation officer, is a key driver behind Open Data. But when it comes to direct public information, he's not so open at all. Reached by phone, Nath said he needed permission from the mayor's communications office before he could answer basic questions about the system — for example, how much it cost. Due to some mysterious holdup that doesn't bode well for the city's depth of commitment to

transparency, he never responded to Guardian requests for an interview. All we know is that one news report put the price at \$40,000 a year.

While the information generated by Open Data is an interesting development and could prove useful in many respects, it's no substitute for sunshine.

Unfortunately, public-records requests tend to be ignored all too often in San Francisco, spurring complaints that then seem to hit dead ends. Meanwhile, the government agency tasked with holding officials accountable under the Sunshine Ordinance and promoting ethical conduct in government apparently hasn't embraced this newfound enthusiasm for transparency.

NO RECORDING DEVICE

At a recent "interested persons" meeting hosted by the San Francisco Ethics Commission to talk about possible regulatory reform, Friends of Ethics (FoE), a group that's pushing for tougher rules, questioned why the city watchdog agency wasn't bothering to record the proceedings. "If we don't have a recording, and we don't have minutes, and we don't have a back-and-forth, how do we

CONTINUES ON PAGE 12 >>

HEROES From the nation's Capitol to local city halls, requests filed under the Freedom of Information Act (FOIA) and local public records laws tend to be stymied by bureaucracy. Protecting the public's right to know requires fierce dedication, and for 28 years, the Northern California Chapter of the Society of Professional Journalists (SPJ) has honored journalists, lawyers, citizens and others who have successfully used public records to hold government accountable. In an era of steep budget cuts and assaults on transparency laws, these first amendment champions deserve serious cred.

On March 12, during national Sunshine Week, the winners of the annual James Madison Freedom of Information Awards will be honored at a banquet hosted by SPJ's local Freedom of Information Committee. Here are a few of the first amendment champions who will be honored for their work.

UP AGAINST THE FBI

Before embarking down the path of a FOIA request, it's worth considering what sort of rabbit hole you might find yourself down. When then-undergraduate Seth Rosenfeld began investigating FBI activities on UC Berkeley's campus for his senior journalism project, he started with a mere nine thousand pages of FBI files obtained through FOIA by his university's newspaper, *The Daily Californian*. Thirty-one years and five lawsuits later, he ended up with a total of more than 300,000.

SUNSHINE SUPERHEROES

Three champions in the fight for open government

Rosenfeld, who has worked as an investigative reporter for the San Francisco Examiner and the San Francisco Chronicle, enlisted a team of pro-bono lawyers to pursue his case. The FBI resisted, claiming that the records were of little public interest and demanding that Rosenfeld pay thousands of dollars in processing fees, then by heavily excising any documents they were forced to release. The agency, which spent more than \$1 million trying to withhold the information from Rosenfeld, argued that redactions were necessary to protect law enforcement operations, national security and the privacy of people named in the records. On one document, Rosenfeld found scrawled by former FBI director J. Edgar Hoover himself: "I sense utter fright as to the Freedom of Information Act. It doesn't open up the flood gates to every 'kook,' 'jackal' and 'coyote' to all our publications, files & records."

Rosenfeld's research led him to publish *Subversives: The FBI's War on Student Radicals and Reagan's Rise to Power*, which details how the FBI, under Hoover, used Cold War-era tactics to target political dissent on the UC campus. The book reveals Hoover's close relationship with Ronald Reagan and a plot—ultimately successful—to fire then-

UC president Clark Kerr. Rosenfeld is this year's winner of the Norwin S. Yoffie Career Achievement Award. **(Dylan Tokar)**

OUTING CONFLICTED JUDGES

Using information obtained through the Freedom of Information Act, Jennifer Gollan and Shane Shifflett of the Center for Investigative Reporting examined conflicts of interest in California's federal judiciary. Using financial disclosures, court records and judicial budgets, Gollan and Shifflett cross-referenced the financial investments of federal judges with cases in which they filed rulings.

They discovered that, since 2006, judges had entered more than two dozen rulings in cases involving companies in which they owned stock -- a violation of federal law and the Judicial Code of Conduct. Their investigation revealed flaws in the system that should prevent conflicts of interest. In California, Gollan and Shifflett found, judges are allowed autonomy in deciding who and how their financial interests are monitored.

Their story also demonstrated that FOIA doesn't always function the way it should. According to the reporters, the federal government inhibits public access to what is supposed to be public information, by col-

lecting fees from the Public Access to Court Electronic Records (PACER) valued at nearly five times the cost of running the system. The federal judiciary also refused to cooperate with the investigation. Fee waivers for PACER records were refused, judges were notified of requests for financial disclosures, and financial figures regarding PACER fees were withheld. **(D.T.)**

REALLY, BERKELEY? AN ARMORED VEHICLE?

Copwatch is a Berkeley-based advocacy organization dedicated to monitoring police action and opposing police brutality. Last May, Copwatch filed a FOIA request and received documents revealing that the Berkeley Police Department had requested a \$170,000 armored vehicle from the Department of Homeland Security. The vehicle — a Lenco BearCat G3 — resembles a military-style armored truck and was intended to assist the Berkeley, University of California and Albany police in suppressing civilian protests and potential civil unrest. Thanks to the vigilance of Copwatch, the local community mobilized to oppose the introduction of the BearCat and convinced Berkeley lawmakers to withdraw the request for funding. **(Avi Asher-Schapiro)**

For a full list of winners, visit tinyurl.com/sunshine13. The James Madison Freedom of Information Awards Banquet will be held at 5:30pm, Tues/12. To purchase tickets, visit tinyurl.com/2013spjFOI.



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NEWS

FREEDOM OF INFORMATION AWARD WINNER SETH ROSENFELD TOOK ON THE FBI. GUARDIAN PHOTO BY MIKE KOOZMIN

CONT>>

make decisions?” FoE member Eileen Hansen, herself a former Ethics commissioner, wanted to know.

Asked directly whether the agency would record the meetings, Ethics Commission Deputy Director Mabel Ng responded, “A lot of it depends on what our resources are. I don’t even know that we have a tape recorder.”

So: The city has \$40,000 a year to spend on software that can actively plot graffiti on customized maps, but can’t find \$100 or so for a recording device for its open government agency? It’s little wonder that the Civil Grand Jury in 2011 referred to the Ethics Commission as “The Sleeping Watchdog.”

That report found the commission had dismissed nearly every case forwarded to it by the San Francisco Sunshine Ordinance Task Force, which is tasked with investigating complaints filed under the city’s open-records law. Between 2004 and 2010, for example, the sunshine panel sent 18 cases to Ethics — each one an example of a violation of the open-government laws so flagrant that the task force considered it official misconduct. Ethics dismissed all 18 of those cases. “Because of the Ethics Commission’s lack of enforcement, no city employee has been disciplined for failing to adhere to the Sunshine Ordinance,” the report found.

An analysis performed by the Board of Supervisors Budget & Legislative Analyst, meanwhile, discovered that 76 percent of ethics investigations here in San Francisco die off with a “case dismissed.”

And in some cases, the Ethics Commission hasn’t adopted basic technology like Excel spreadsheets. For example, a San Francisco campaign finance law prohibits high-paid city contractors from making campaign contributions to elected officials who approve their contracts. It was enacted to eliminate quid pro quo dealings and prevent corruption — but it’s next to impossible for elected officials to figure out if they’re in compliance, since the filings aren’t submitted electronically.

“By maintaining the paper format, Ethics makes it more difficult to utilize the data in the forms,” former Ethics Commission staffer and FoE advocate Oliver Luby pointed out at the meeting.

Luby also pointed out that non-candidate campaigns, such as those promoting ballot measures, can conceal their donors by reporting campaign debt before receiving the funds to pay it off, making it impos-



sible to track who’s plunking down. This “dark money” loophole can thwart transparency, but the commission “has never proposed any solutions for this problem,” according to Luby.

STRIVING FOR SUNSHINE

Even when citizens and journalists successfully wend their way through the public-records request process, it can be cumbersome. Sometimes, it’s only after years of court battles that records are finally shaken loose, and newsrooms with deeply slashed budgets are increasingly hesitant to engage in the time-consuming request process. That’s why Michael Morisy, a veteran journalist, started Muck Rock to facilitate the process of submitting public-records requests.

“As newspaper jobs were being cut, there was less governmental accountability reporting,” Morisy told us. So he teamed up with a business partner and fashioned a web-based tool that generates and files information requests based on what users are curious about. “I do think a lot of the pushback on public records laws ... is because people aren’t fighting as much as they used to, because newsrooms don’t have the budgets to sue.”

After studying open-records laws in all 50 states to figure out how best to craft a legally binding request, Muck Rock set up customized infrastructure with an online submission system that charges users \$20 per five requests. “One of our users requested a bunch of documents regarding comic books in the 1950s. The FBI had a huge file on comic book artists,” he noted.

Even as this start-up tries to rekindle interest in public records, Sunshine is coming under attack across the country. “Cost is usually the big bogeyman that they try and trot out,” Morisy explained — but he sees transparency as the best safeguard against political corruption. “So it costs \$200 to respond to a public records request,” he said. “That’s so much cheaper than having somebody embezzle \$200,000.” **SFBG**



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BY STEVEN T. JONES

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NEWS When Mayor Ed Lee came to the Board of Supervisors for his monthly “question time” appearance Feb. 12, Sup. David Chiu tried to get some sense of where the mayor stood on a controversial piece of legislation that would allow more condominium conversions.

Chiu explained the complexities and implications of an issue where the two sides have dug in and appear to have little common ground, and he asked the mayor for some guidance.

“What is your position on this pending legislation?” he asked. “What protections would you support to prevent the loss of rent-controlled housing in our increasingly unaffordable city? How would you address the concern that if we allow the current generation of tenancy in common owners to convert, we will replace them with a new generation of TIC owners and additional real estate investments that will lead us right back to an identical debate within a short time?”

But if Chiu and other board members were looking for leadership, direction or a clue of where the mayor might stand, they didn't get it. Lee said he understood both sides of the issue and hoped they could reach a consensus solution — without offering any hints what they might look like or how to achieve it. “I can't say that I have a magic solution to this issue that will make everyone happy,” the city's chief executive explained.

Asked by the Guardian afterward why he didn't take a position and whether he might be more specific about how he'd like to see this conflict resolved, he replied, “I actually did take a position, even though it didn't sound like it, because I actually believe they have good points on both sides.”

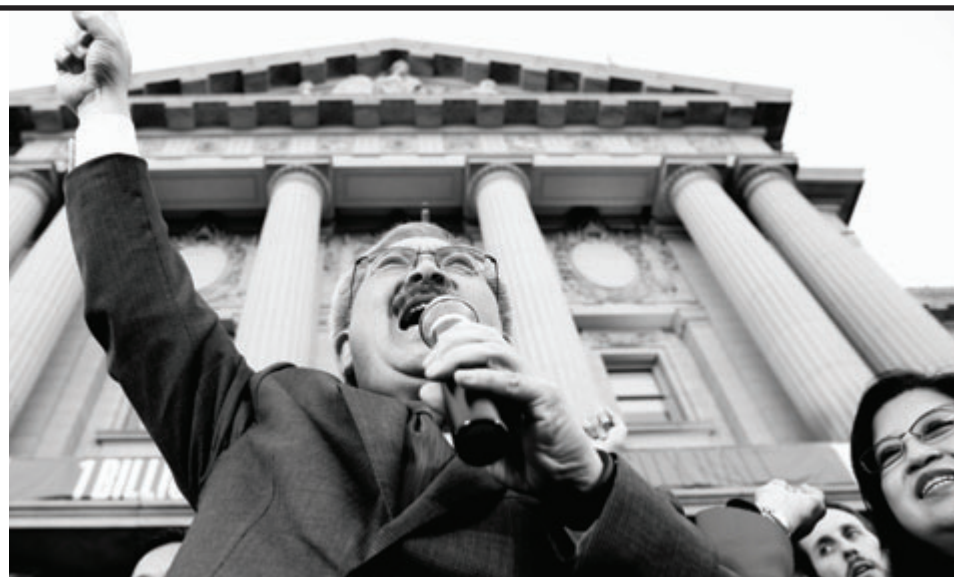
That's a typical answer for a mayor who rose to power preaching the virtues of civility and compromise and striving to replace political conflict with consensus.

But at the same time, the lack of mayoral leadership has been maddening to both sides involved in the negotiations over the condo-conversion legislation. Tenant advocates say the mayor's waffling hardened the positions on both sides and emboldened the group Plan C and its allies in the real estate industry to reject the compromises offered by supervisors and tenant advocates.

“It's very unhelpful,” San Francisco Tenants Union head Ted Gullicksen said of Lee's refusal to take a stand. “Someone needs to kick the realtors in the butt, and that's not happening. They have no impetus at all to compromise.”

Then there's the case of California Pacific Medical Center's proposed new hospital, a billion-dollar project that would transform the Cathedral Hill neighborhood and have lasting impacts on health care in San Francisco.

The mayor's eagerness to get the deal done — even if it wasn't the best deal for the city — led to a proposal that fell apart last year under scrutiny by the Board of Supervisors. That project has now been in mediation for months — and the deal just announced has little resemblance to the anything offered by



COMPROMISED POSITION

Mayor Lee's waffling on big issues is hurting the city's ability to cut the best deals for the public

the Mayor's Office.

California Nurses Association Director of Public Policy Michael Lighty, who has been involved with the CPMC negotiations, said Lee's unwillingness to take a strong and clear stand, or to help mediate the dispute once the deal blew up, is why this negotiation has been so difficult and protracted.

“If he had engaged stakeholders and the supervisors, we wouldn't have had to go to the brink last summer,” he said. “You've got to have clear objectives and be willing to fight for those, and that means saying no...If you're willing to accept any deal and just put political spin on it, this is what you get.”

ADMINISTRATOR-IN-CHIEF

Lee will try to take credit for the deal, but some negotiators say he did more harm than good.

Lighty called Lee's conciliatory approach to CPMC “an administrative orientation and not a political one,” noting that what worked during Lee's long career as a city administrator may not be working well now that he's in the Mayor's Office dealing with issues where consensus isn't always possible.

“I don't think it's a very sophisticated view and I don't think it's one that produces the best results,” Lighty said.

Lighty said, “What comes before the board is going to be vastly superior to what the mayor and CPMC proposed,” he said. “I think what you'll find it will repudiate the mayor's approach.”

He contrasted Lee's style to that of his predecessor, Gavin Newsom, who took positions on most controversial issues and would often get involved with forcing his allies to cut deals. For example, shortly after taking office on 2004, Newsom demanded that his allies in the hospitality industry end their lockout of hotel workers, and when they refused he turned on them and even famously joined workers on the picket line, pressuring the

hotels to soon end the lockout.

“Why did you need to bring in an outside mediator for CPMC? Why didn't the mayor do that?” Lighty asked, noting that Lee has stayed away from the current negotiations.

Ken Rich from the Mayor's Office of Economic and Workforce Development has been in those meetings but didn't return our call. Mayoral Press Secretary Christine Falvey has also ignored repeated messages seeking comment on the issues raised in this story.

Rudy Nothenberg, who negotiated big deals on behalf of five successive mayors before Lee and who has been critical of the Warriors Arena deal that the Mayor's Office has negotiated, said Lee's unwillingness to take strong stands with developers is hurting the city.

“I was able to say I'm going to get the best deal I can for the city,” Nothenberg told us, saying he approached all negotiations, including the construction of AT&T Park, with the understanding from the mayors he worked for that he could simply say no to bad deals. “You need to bargain for the city as if these guys walked away, well, then that's okay too.”

Sup. David Campos, who has been trying to get CPMC to strengthen its commitment to keeping St. Luke's open as a full-service hospital, agreed that, “There have to be times when you're willing to say no.” And on the CPMC project, Campos said that fell to the supervisors when the Mayor's Office wasn't willing to. “It was clear that the board was not going to approve it,” Campos said, “and sometimes you have to do that to get to a result you can live with.”

UCSF Political Science Professor Corey Cook said the problem is less with Lee's overall philosophy than with what is strategically smart on individual issues.

“The mayor's strength is in trying to come up with consensus measures,” Cook told us, calling the approach “generally a good one” and saying “the decider isn't always who you want, then you get George W. [Bush].” Yet Cook also

said intractable problems like the condo conversion debate may require a different approach. “Sometimes you do need to stake out clear ground to limit the terms of the debate.”

CHIU'S CENTRAL ROLE

Chiu has at least been willing to put his energies behind his belief in compromise, taking an active role in the CPMC and condo negotiations, as well as complicated current negotiations involving how to legalize but limit Airbnb's shared housing business in San Francisco, which involves landlord-tenant-neighbor dynamics, regulation of private leases, and complex land use and taxation issues.

“It's been a very long month. I've been going around the clock on several challenging negotiations,” Chiu told the Guardian. “The most important things to work on are often the ones that are the most difficult to get done.”

Chiu was reluctant to discuss the negotiations, calling it a sensitive moment for each of them. But he did admit that he was disappointed in Lee's non-answer to his publicly posed question. “I had hoped for a little more direction,” Chiu said. And while these negotiations haven't shaken his faith in compromise, he did say, “It depends on the substance of the issue whether there are common ground solutions that are superior to two warring sides.”

But all involved in the condo debate say it appears we'll be stuck with the latter. “The two sides are so far apart that I don't know what a compromise that both sides would live with would even look like,” Campos said. “There are certain issues where I don't think compromise or consensus is possible.”

On this one, tenant advocates are trying to protect a finite supply of rent-controlled housing and real estate interests want to convert that same housing into condos. “If the issue was just existing TIC owners, we would come to an agreement,” Gullicksen said. “But clearly the agenda of Plan C and the realtors is they just want more condos.”

Plan C board member Kat Anderson told us, “I have a simple approach to this: Home ownership is important to me.”

She was undeterred by arguments that thousands of new condos are now being built in San Francisco, but there's a steadily dwindling number of rent-controlled apartments in a city where two-thirds of San Franciscans are renters.

Anderson made it clear that she wants to not only allow the backlog of condo applicants to be approved, but she doesn't want to slow the flow of condo conversions for a few years thereafter or place TICs themselves under the cap, compromises offered by Gullicksen.

“The worry is that if you change the system, it will never come back and we'll lose our tiny toehold of 200 units [that the lottery allows to be converted to condos annually],” Anderson said.

And so we end up with the very thing Lee sought to avoid: a big, nasty, divisive public fight that will probably end up being decided by big money and deceptive campaign mailers rather than a civil, deliberative political process. And the mayor has nobody to blame but himself. **SFBG**

FOOD + DRINK

EATS EVERYTHING

BY THE BLOB

culture@sfbg.com

THE BLOB This coming week sees most of our smaller neighborhood farmers markets resuming their merry little trade, the familiar young faces behind the stalls and bushy green produce spilling forth a sunny welcome after grueling — *grueling* — months of eating only in-season citrus and avocado. OK, this is California, so pretty much everything's in season all the time, which is great news for an ever-voracious Blob. But it's nice to meet with your neighbors on the street for reasons other than complaining about dog poop. (The Blob usually just devours its problem neighbors, but the point is farmers markets are nice.) Here are some tasty eats that also have us communing with a spring-like vibe.

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MANGO SALAD WITH PRAWNS, KITCHEN STORY

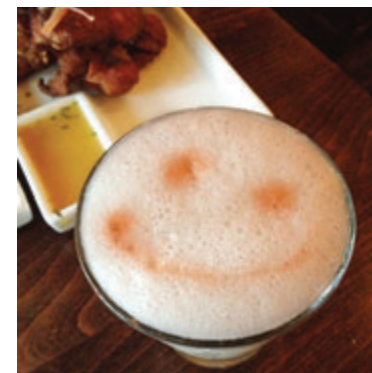
Kitchen Story replaced midrange white tablecloth stalwart Tangerine last November, bringing an Asian fusion sensibility and some comfy decor — granite tile, wood bookshelves — to the Castro spot. (It also brings a hint of panic: "Due to high volume, we respectfully request no substitutions on the menu," it announces repeatedly.) Although it's open for Thai-heavy dinner, so far brunch is the name of the game for regulars. And the brunch items of choice are stuffed-to-perfection ricotta pancakes, a sweet yet satisfying banmi panini, and millionaire's bacon, a sassy little item consisting of thick bacon slices marinated in brown sugar syrup and chiles that's popular at the owners' other restaurants, Blackwood and Sweet Maple.

The Blob is a contrarian however, and also a sucker for a good salad, so the mango salad with prawns (\$13) was our chosen victim. It took a few minutes to get some attention, but the food came out of the kitchen fast (1:30pm on Saturday is a great time to go). The Blob's companion Krispy substituted anyway — gasp! — asking for an extra two poached eggs placed atop his grilled veggie and cilantro aioli "morning melt." He found the kitchen willing and the combo delicious. The mango salad, a riotous heap of bright color, was brimming with mango. Grilled prawns, however, were scarce, and the smoky-lime dressing a tad too acidic: fruit-based salads need only the merest brightening hint of vinegar; this was over the top.

Nothing a giant mimosa

(\$8, bottomless \$16) couldn't cut through, but we eagerly await the chance to dive into chapter two of this story: dinner.

3499 16th St., SF. (415) 525-4905, www.kitchenstorysf.com



PISCO SOUR, LIMON ROTISSERIE

Maybe it's because we ate our way through Peru a few springs ago, but pisco sours always put us in a warmer mood. The Blob defaulted to this classic at Peruvian pioneer Limon's outpost on South Van Ness when purple corn miracle drink chicha morada had sadly run out. (Weird, since Limon possesses its own house brand, Inca Blu.) SF has a long and passionate relationship with the spunky Peruvian brandy — the pisco punch was invented here around 1893, and there are several versions on Limon's menu. And to no Blob's surprise, the basic pisco sour (\$7), with lime juice, angostura bitters, and simple syrup was excellently sweet-tart without cloying or spiking. And it came with a smiley face drizzled into its heavenly egg white foam. Unbeatable accompaniment to crispy pollo empanadas and meaty tartara de tuna.

Limon Rotisserie, 1001 S. Van Ness, SF. (415) 821-2134, www.limonsf.com

BLOB TIP: Hey kids, tired of bologna-on-white and bite-sized Snickers in your bag for lunch? Tell your parents that Hayes Valley's too-cute, newly spiffed **Talbot Cafe** (244 Gough, SF. 415-553-4945, www.talbotcafe.com) will pack your bagged lunch for them. Simply order from its regular menu — grilled cheese, BLT, chicken and havarti sandwich, mixed greens (\$6-\$8) — fill out a paper bag with school, name, grade, class, and date, and the Talbots will deliver something fresh and yummy to your school before 10:45am. They can't deliver spring break early, however, so sorry. **SFBG**

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ARTICHOKE RAVIOLI, DUARTE'S TAVERN

Recently, the Blob had the occasion to experience a NorCal classic — a warm creamy bowl of artichoke soup at Duarte's Tavern in Pescadero, about half an hour towards Santa Cruz. The Blob's in-laws were visiting for a sunny coastal drive, but the Blob did not eat them, much as we may have wished. Instead, we feasted on another of Duarte's tributes to its famous local vegetable, spectacular artichoke ravioli (\$14). Its enveloping pasta perfectly al dente, the rich, peppery artichoke-ricotta stuffing had an unexpected granular texture that nonetheless melted on the tongue. (The Blob topped it all with zesty marinara, a special request.)

Plentiful deep-fried calimari, baked Pacific oysters erupting with hot butter, local ollieberry pie (think blackberry-meets-raspberry with a pinch of tart), a biker-family clientele, and that famous soup



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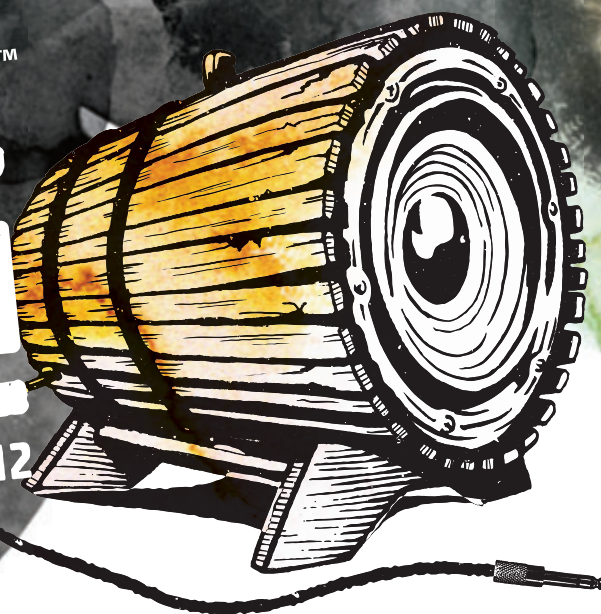
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SHARON VAN ETTEN • ALLEN STONE • CAROLINA CHOCOLATE DROPS • ROGUE WAVE • MAVIS STAPLES

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WEDNESDAY 3/6

SIXTH ANNUAL
INTERNATIONAL JURIED
PLASTIC CAMERA SHOW

These days, every smartphone-toting amateur can create his or her own hazy vignette to remind us of those groovy days before digital photography. But Instagram and its peers always stop short in their quest for that special quality that only real lo-fi technology — cameras constructed of plastic and the occasional piece of tape — can achieve. In its sixth Plastic Camera Show, RayKo Photo center will exhibit the best 90 photos cho-



sen from thousands of international submissions, with a special focus on Los Angeles-based Thomas Alleman's black-and-white images that his plastic camera manages to render in a mood that is both cinematic and sordid. Instagram has nothing on these photos. (Laura Kerry)

Through April 22
6-8pm opening, free
RayKo Photo Center
428 Third St., SF
(415) 495-3773
www.raykophoto.com

THURSDAY 3/7

UNIVERSITY DANCE
THEATRE

Student recitals are just one of a number of campus spring rituals.



UNIVERSITY DANCE THEATER
SEE THURSDAY/7



GARRY WINOGRAND
RETROSPECTIVE
SEE SATURDAY/9

The University Dance Theatre's at SF State University is no exception. This year's program, besides showing new works by alumni, faculty, and advanced students, is very much worth trip out into the fog belt. KT Nelson, Co-Artistic Director of ODC/Dance, with whom State has an ongoing relationship, is setting her *Transit* on student performers. *Transit* is witty, wistful, and wondrous; sort of a love letter to harried urban lives. Max Chen's fantastical, multipurpose bikes also pay tribute to the City's favorite mode of transportation. Nelson knows that spectacular props can steal a show; she didn't let it happen. *Transit* focuses its lively energy on where it belongs — the dancing. (Rita Felciano)

Through Sat/9, 8pm, \$8-\$15
San Francisco State University
Creative Arts Building
1600 Holloway Ave.
(415) 338-2467
creativestate.sfsu.edu

THURSDAY 3/7

SAN FRANCISCO
INTERNATIONAL OCEAN
FILM FESTIVAL

To celebrate its 10th year, the San Francisco International Ocean Film Festival is assembling the follow-



ing: a Cousteau (Jean-Michel, son of Jacques, who will be a special guest at the opening-night gala); a documentary about the first lady of

surfing (Brian Gillogly's *Accidental Icon: The Real Gidget*); and a shark-themed program highlighted by Steve Dilaridan's adorably-titled animated short *I'm Going to Bite Someone*. And that ain't even taking into account the rest of the over 50 ocean-themed films from some 14 countries. Dive in! (Cheryl Eddy)

Through Sun/10, most films \$8-\$14
(opening gala, \$150)
Bay Theater
Aquarium of the Bay
Pier 39, SF
www.oceanfilmfest.org

FRIDAY 3/8

THE HUSH SOUND

Chicago's the Hush Sound was "discovered" in 2005 by Pete Wentz via Panic! At the Disco's Ryan Ross, but don't hold that against it. The group's simple boy-girl harmonies and catchy melodies are at once sincere and whimsical, creating a timeless, folk-tinged pop sound. When the band formed, core songwriters Greta Salpeter and Bob Morris were essentially still children, going to school and lifeguarding, respectively. In the years and three albums that followed, the band mercifully never lost its youthful nature. Now, after a five-year hiatus, the Hush Sound is finally back with a new album in the works — and its ready to relive its youth. (Haley Zaremba)

With the Last Royals, Sydney Wayser
8pm, \$15
Great American Music Hall
859 O'Farrell

(415) 885-0750
www.slimspresents.com

FRIDAY 3/8

PICKWICK

A Youtube comment on the song "Blackout" from Pickwick's record, *Myths Vol. 3*, reads "these fucking



albums are nowhere to be found." Though one should usually ignore Youtube comments, in this case we say, Kamelbutiken, you have a point. For the past year, the band has sold out shows in its native Seattle and earned spots in notable festivals, gaining hype only through the release of a series of seven-inch vinyl records and online videos. It's hard to believe that with all the recognition they've earned, March 12 marks the release of the band's official debut album. While the soul-and-folk-infused rock the band makes is still nowhere to be found, find Pickwick live at the Independent. (Kerry)

With Radiation City, Sandy's
9pm, \$15
Independent
628 Divisadero, SF
(415) 771-1421
www.theindependentsf.com

FRIDAY 3/8

MELT! WITH
MACHINEDRUM

Futuristic beats producer Travis Stewart, a.k.a. Machinedrum, takes cues as much from hip-hop and jungle rhythms as from the current dubstep/wobble craze. The American-born Berlin resident has produced for rising Harlem star Azealia Banks and counts rhyme-sayer Theophilus London and UK-based dream-techno star Lone as collaborators. Machinedrum keeps his productions quick and tightly-woven, typically floating catchy melodies and some sonorous vocal samples alongside shuffling beats. The multi-faceted Stewart has also earned respect for his recent reinterpretations of giants in their respective genres, Scottish electronic duo Boards of Canada and psychedelic jazzist Sun Ra. (Kevin Lee)

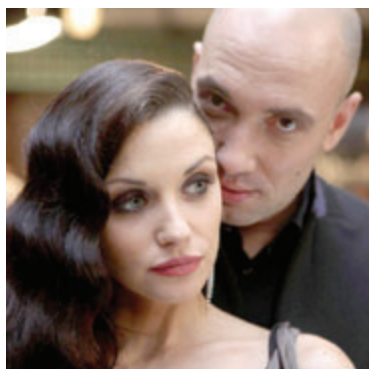
With French Fries, Dark Sky, and more

10 pm, \$17.50–\$20
1015 Folsom, SF
(415) 431-1200
www.1015.com

SATURDAY 3/9

SAN FRANCISCO BULGARIAN FILM FESTIVAL

With directors like Cristi Puiu (2005's *The Death of Mr. Lazarescu*) and Cristian Mungiu (whose latest, *Beyond the Hills*, opens March 15) leading the charge, the Romanian New Wave is a well-established phenomenon. So it stands to reason that next-door neighbor Bulgaria would also be eager to come into its own, cinematically speaking — and the inaugural San Francisco Bulgarian Film Festival is here to share some of the country's recent triumphs with local audiences. Included in the two-day fest are Bulgaria's 2011 Oscar submission, *Tilt*, about friends who dream of opening a bar amid the coun-



try's tumultuous early 1990s; and contemporary drama *Love.Net*, a hit at the 2011 Bulgarian National Film Festival. (Eddy)
Through Sun/10, \$12
Brava Theater Center
2781 24th St, SF
sfbff.blogspot.com

SATURDAY 3/9

GARRY WINOGRAND RETROSPECTIVE

Legend has it that Garry Winogrand would shoot an entire roll of film in a single block, barely pausing or taking his eye away from his Leica camera's viewfinder until he reached the end. As a result, his body of work presents barely mediated views of daily life in postwar America. And it presents a lot of them. Winogrand produced so many rolls of film that he never saw an estimated 250,000 images contained on them before



EFTERKLANG SEE MONDAY/11

his untimely death in 1984. In a retrospective that will travel the globe after leaving San Francisco, SFMOMA will display about 100 of these never-before-seen prints, adding to an already prolific and important collection. We're lucky to get to see so many streets through Winogrand's eyes. (Kerry)
Through June 2
\$9–\$18
SFMOMA
151 Third St., SF
(415) 357-4000
www.sfmoma.org

SATURDAY 3/9

FLOGGING MOLLY

Don't let Flogging Molly fool you: everything about the band may seem wonderfully drunk and Irish, but like any other illusion, it actually hails from Los Angeles. Vocalist Dave King, however, is a



bona fide Irishman, and his thick brogue is the perfect addition to Flogging Molly's Celtic-flavored

punk madness. Whether or not you want to listen to songs about drunken pirates and whiskey in your free time, its live show is a spectacle that anyone could and should enjoy. Though the band has been together and touring since the '90s, it hasn't slowed down one iota. That x-factor that makes some live shows over-the-top fun simply can't be spoken for. Grab a bottle of Jameson and go see for yourself. You can thank me later. (Zaremba)

With Mariach El Bronx, Donots
7:30pm, \$32.50
Fox Theater
1807 Telegraph, Oakland
(510) 302-2250
www.thefoxoakland.com

MONDAY 3/11

EFTERKLANG

The Danish band Efterklang first gained international plaudits with its soaring 2007 LP *Parades* on the Leaf Label Ltd and such triumphant, symphonic battle cries as "Mirador" and "Caravan." Since switching labels to 4AD Ltd., Efterklang has (somewhat regrettably) corralled that bright energy and fostered a more direct, intimate sound. Legend has it that the Danish trio wandered through an abandoned Norwegian coal mining settlement near the North Pole formerly operated by the Soviet Union. The band's journey and field recordings became source material for last year's

Piramida, in which frontperson Clasper Clausen drops his voice an octave and embarks on mysterious stories of exploration and melancholy. (Lee)

With Nightlands
8pm, \$15
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.slimspresents.com

MONDAY 3/11

SAN FRANCISCO MOTH STORYSLAM: SECRETS

The Moth: "True Stories Told

Live." Where else could we listen to strangers, alone on a stage with their words, telling fantastical-but-true personal stories of Jewish mobster uncles, family embezzlement, Montgomery Clift's wishes from beyond the grave, the whiskey-soaked life of a rookie reporter, the cult of Radical Honesty, and sexual awakenings during midlife crises? The NY-born series — in which reading from notes is a major no-no — has been going strong since 1997, with monthly StorySLAMs (open mics) in LA, Chicago, Louisville, and Seattle, among other cities. The San Francisco Moth StorySLAM launches today at the Rickshaw Stop and will continue on the second Monday of every month. The first round's theme is "secrets" so come prepared to divulge the dirt. And as podcast host Dan Kennedy always notes, "we hope you have a story-worthy week." (Full of secrets you're willing to share.) (Emily Savage)

7pm, \$8
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.



SAN FRANCISCO MOTH STORYSLAM: SECRETS SEE MONDAY/11

BY DENNIS HARVEY
arts@sfbg.com

FILM Most observers of last week's Oscar telecast assumed elegant 86-year-old Emmanuelle Riva was the star of the movie she'd gotten a Best Actress nomination for. Conspicuously absent — from that and most other awards events — was *Amour*'s real performing lead, who'd gotten crowded out of the field by the usual surplus of major English-language roles for men. As the elderly husband decreasingly able to care for a longtime spouse's dignity-robbing failing health, Jean-Louis Trintignant grows more dominant in his character's helplessness as Riva's recedes into illness. It's a powerful performance made all the more so by the simple shock of seeing him. Hasn't he been, er, away a while? Or to put it bluntly: he's still alive?!

The last time wide audiences would have seen him was in the large ensemble of Patrice Chéreau's 1998 *Those Who Love Me Can Take the Train*. Already nearing 70 then, he remained somewhat active in theater while staying mostly off screen for the next 14 years. In honor of his return, the Pacific Film Archive is providing a retrospective that runs through April 21.

"And God Created Jean-Louis Trintignant" offers a mix of popular hits, agreed-upon masterpieces, and rarities that give fair measure of a long, prolific yet discriminating career. It's surprising to see the wide range of films he's played in, since Trintignant is so often the still center of them — he communicates such

THE NONCONFORMIST

reserve, thoughtfulness, and economy of craft that it takes seeing numerous roles back-to-back like this to realize how very different his performances are. They're just not *flamboyantly* different, in the way of a Daniel Day-Lewis or Meryl Streep. He's said "The best actors in the world are those who feel the most and show the least," a rule one could argue with — but it's certainly true in his case.

Short, slight, handsome in a slightly nondescript way, he couldn't have struck anyone at first as natural movie star material. But he did intrigue Roger Vadim, when the latter was looking for a newcomer to play off his female discovery in 1956's *...And God Created Woman*. The woman was Brigitte Bardot, introduced completely nude (albeit laying on her stomach); it was Bardot and Vadim's shared gift that though she spent the rest of the story clothed, one imagined with an indolent shrug those rags might tumble at any moment and she'd be starkers again. As the village lad who marries "that little slut" lest she be sent back to the orphanage (!), while she exerts a siren pull toward every other man around, Trintignant sounded a modest note in one of the most garishly silly yet influential films ever made. Yet the global sensation Bardot caused cast a public glare on anyone with a connection,



let alone a purported inamorato. He voluntarily fled for military service.

When he returned — with rather less fanfare than Army-sprung Elvis — he set about building a serious actor's resume with diverse projects and interesting directors. He was suddenly blond and uncharacteristically glamorous as a golden youth of Italy's fascist elite in Valerio Zurlini's *Violent Summer* (1959), so in love with an older woman (Eleanora Rossi Drago) they're barely aware there's a World War going on. But more typically he was creating anti-romantic characters typical of the 1960s — variably neurotic, eccentric, conflicted, always with more going on under the surface than one could fully grasp. One lesser-remembered PFA selection is Alain Cavalier's 1962 New Wave triangle *Le combat dans l'île*, in which his marital discord with Romy Schneider is eventually explained by his secretly belonging to a far-right terrorist cell.

Trintignant was in two of the most wildly popular "art" export hits of the decade, Claude Lelouch's gauzy swoonfest *A Man and a Woman* (1966) and Costa Gavras' political thriller *Z* (1969). Yet his race-car driver in the former tempers its Eurokitsch atmosphere with impenetrable cool, while in the hyperbolic latter he's

almost monastically austere as the investigator who patiently picks apart an assassination cover-up. Perhaps his ultimate role as a man of decisive inaction was as *The Conformist* (1970), again as a Mussolini-era fascist — one who betrays his friends as ruthlessly and usefully as director Bertolucci does the original Moravia novel. Amid that film's ravishing baroque excesses, he's as reptilian, quease-making, and pitiable as a Gollum, if better-dressed.

While he continued to make the odd all-star purely commercial project — a good one being rare 1973 American foray *The Outside Man* — he usually chose riskier fare. Thus he was the first major star to work with Eric Rohmer (as the Catholic fussbudget sorta-seeking romance in 1969's *My Night at Maud's*), and an early ally to figures as disparate as Jacques Demy, Claude Chabrol, Tinto Brass, Umberto Lenzi, Alain Robbe-Grillet, and André Téchiné.

Barely slowing despite the transition to character support, he'd found perhaps a definitive pre-*Amour* farewell role (and chronological end to the PFA series) as the retired judge busy bending laws for his personal amusement in Krzysztof Kieslowski's Three Colors trilogy (and career) finale *Red* (1994). It might have served as a perfect caper — but you've got to hand it to any 82-year-old savvy enough to realize Michael Haneke was worth coming out of retirement for. **SFBG**

"AND GOD CREATED JEAN-LOUIS TRINTIGNANT"

Through April 21, Pacific Film Archive,
2575 Bancroft, Berk. bampfa.berkeley.edu



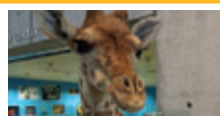
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CALIFORNIA
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SCIENCES
Golden Gate Park



BY EMILY SAVAGE

emilysavage@sfbg.com

TOFU AND WHISKEY This week? It's Pony Time. No, that doesn't mean we're taking you to Ikea for meatballs. I'm talking about the band, which will be traveling here soon, and given its predilection toward weird news and pop culture, I feel like it might enjoy the above reference.

Seattle's Pony Time (www.facebook.com/ponytime) has songs with titles like "Hex on You," "Lesbian Mayor" and simply, "Kathleen Hanna" (all of which are on recently released Per Se Records LP, *Go Find Your Own*). It also has cassette for sale called *Pony Time Can Drink 100 Wine Coolers*.

"We definitely try to be a good band and write cool songs," says drummer-singer Stacey Peck, the female half of the duo, "but we don't take ourselves very seriously. We just wanna shred and eat candy." And with that, Pony Time stole my heart. It'll have the opportunity to do the same for you, with a slot opening for Stickers and Creepers on Fri/8 at the Hemlock Tavern, 1131 Polk, SF; www.hemlocktavern.com.

The poppy, garage punk two-some, made up of Peck and singer-baritone guitarist Luke Beetham, has been making fun, cool-but-not-serious music since it first got together in the chilly Pacific Northwest back in 2009, around the time Peck left her former band, Telepathic Liberation Army. And fun is the optimal word here — every song on *Go Find Your Own* is hand-clap worthy, particularly album opener, "What if You Caught Me."

Most of the tracks are playful pokes at pop culture with broader reaching cultural references (such as the "Kathleen Hanna" song). The band says it takes musical inspiration from Fleetwood Mac, Sonic Youth, the Breeders, and Stickers. Though it is also claimed to be most interested in: *Star Trek the Next Generation*, LGBTQ rights, feminism, hair pomade, cats, and again, candy.

I asked Peck if Hanna has heard the song bearing her name, but Peck doubts it. The band did however recently get to play with another formative riot grrrl act, Team Dresch. "It was really fun, they are really cool people and continue to shred very hard," Peck says of the show with her personal heroes at Chop Suey in Seattle a



IT'S PONY TIME!



few months back. Peck went on to pen an article for Vice about the experience, in which she opened with, "I was invited to play this show by my ex-girlfriend's new girlfriend for their new feminist organization (Nth Wave) as a benefit for marriage equality so it turns out I am one of the gayest people on earth."

I asked what the Hemlock crowd can expect during Pony Time's performance and Peck said, "Expect the drums to fall apart and Luke to look amazing." Cute.

GREAT GHOSTS

Singer-songwriter (and former Geographer member) Kacey Johansing (www.kaceyjohansing.com) released her stunning sophomore album, *Grand Ghosts*, last

PONY TIME WOULD LIKE TO SHOW YOU A GOOD TIME, AS WOULD THE RELATIVES. PONY TIME PHOTO BY BY EMILY DENTON, RELATIVES PHOTO BY SAM BUTLER

little gut-punch.

The haunting album as a whole pays tribute to loved ones that died during the making of the record (actual ghosts), along with her current Bay Area home, and her upbringing in Colorado (emotional ghosts), and features accompaniment by Robert Shelton (of DRMS) on keyboards, Andrew Maguire (Honeycomb) on vibraphone and percussion, James Riotto (the Moanin Dove) on bass, Jeremy Harris on guitar, pianos, and string arrangements, and Ezra Lipp on drums. The LP is available for purchase/download on her Bandcamp page

RANK/XEROX

Jittery San Francisco punk trio Rank/Xerox plays live far less as of late since one of its members moved down to LA, which is a damn shame, because the DIY band always puts on a good, loud show. With Violent Change, Pure Bliss.

Sat/9, 9pm, \$7. El Rio, 3158 Mission, SF. www.elriosf.com

THE BRONX

You remember the Bronx, the hyped-up, hyper-masculine, swaggering LA punk band whose 2003 self-titled debut exploded with that cover of a blood-dripped mouth spelling out the band's name (probably one of the last covers ingrained in your brain from the waning days of ye olde Virgin Megastore or Tower Records). The butch band returns this month with new album, *IV*, its first in five years — and yes, it's just as blistering, and face-melting as ever. With Flogging Molly.

Sat/9, 7:30pm, \$32.50. Fox Theater, 1807 Telegraph, Oakl. www.thefoxoakland.com

THE RELATIVES AND THE JAMES HUNTER SIX

And speaking of face-melting... fire-and-brimstone gospel-funk outfit the Relatives will be in the Bay this weekend too. This is an entirely different kind of melt though. The long-running Dallas, Texas act (which formed in 1970) just this year finally released its debut LP, *The Electric Word*. Never has five singers preaching the gospel sounded so psychedelic. The band opens for Grammy-award winning rhythm and blues act the James Hunter Six, which recently released third LP, *Minute By Minute* (GO Records/Fantasy).

Sat/9, 9pm, \$25. Bimbo's, 1025 Columbus, SF. www.bimbos365club.com. **SFBG**



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ARTS + CULTURE: MUSIC

ARTHUR ASHIN IS THE PERSON TO ASSOCIATE WITH THE AUTRE NE VEUT EXPERIENCE.

DO WANT

BY RYAN PRENDIVILLE
arts@sfbg.com

MUSIC Someone shared a song, with the caption “I’m pretty sure this is what the future sounds like.” At first I scoffed at the hyperbole, and idea that progress meant New Age-y Enya harmonies, speedy trap hi-hats, and stomping chant-along choruses all fitted into a progressive, genre blurring R&B/electronic package. But a little piece of the track, “Counting,” stuck with me, a familiar sounding free-jazz squonk of atonal saxophone, and I soon found myself starting a conversation with Autre Ne Veut, a.k.a Arthur Ashin, to identify the sample, and find out more about his sophomore album *Anxiety*.

“I actually don’t use any samples at all in my music,” the response came (surprising, since I’d seen Autre Ne Veut filed under electronic). “Not just a party line, but actually because I don’t have the slightest idea of how to build songs around them. Al Carlson, who engineered the bulk of the record, is also a very fine jazz sax player. Plus there is some extremely dry atonal guitar that I played mixed in with the baritone sax. Obviously, it was cut up a bit, but we both just played along to the whole track, and then stripped the bulk of it away.”

This refining, reductive process differs from Autre Ne Veut’s 2010 self-titled debut. “My previous record was kind of the opposite,” Ashin said “I would keep globbing more on in different places to kind of create song dynamics. With this I tried to create a big slab and kind of chip away at it, and the sound was kind of defined by that.” It’s a contrast that’s led Autre Ne Veut to be at times labeled as both minimalist and maximalist, although he shrugs at the categories. “Somebody compared me to Hudson Mohawke and Rustie, which I felt a little uncomfortable about just because I seem really different to me than that. But what do I know?”

Regardless of process, the result is an album of stark emotion, conveyed primarily through Ashin’s dynamic diva-esque falsetto. This is obvious on the album opener “Play By Play,” where a potentially

repetitive chorus is carried beyond expectations to become irresistibly catchy. On “Gonna Die” the singer goes well into Whitney Houston ballad territory over the most open, airy track on the record, while somehow getting existential over seemingly little more than looking in a bathroom mirror.

Musically there’s a tendency to lump Autre Ne Veut in the latest wave of R&B, but the instrumentation (when it’s familiar) recalls Ratatat (“Don’t Ever Look Back”) as much as Prince (“Warning”), while the disparate, layered production puts Ashin in league with the aforementioned maximalist company. As a result of everything going on, the mix of elements occasionally threatens confusion or invites alternate interpreta-

tions. The husky singing and banging rhythm on “Counting” lends it a sensual

tone that without context could be surprising: Ashin was inspired by the difficulty he had making a phone call to his aging grandmother, fearing it might be the last time they talk.

It didn’t help that prior to this album, Ashin insisted on embargoing his real name and only using the Autre Ne Veut moniker in the press, hoping to maintain a clean Google record, separate from his academic life, where he studied Clinical Psychology.

Now he’s putting himself out into the open. “I basically for this record realized that if I was gonna end up doing music — if that ever became a legitimate problem than I would have done pretty well for myself, and there’d be no way to fight that if I decide to have a second career in Clinical Psychology.”

The new stance is a better fit; given the personal quality of Autre Ne Veut’s new record, there’s now an actual person to associate with the experience. (Although Ashin is fine with not being the final authority, saying “I’m not gonna sit down and tell somebody who’s sure ‘Counting’ is a sex jam to stop having sex to ‘Counting.’”)

If a second album is a chance to refine not only the music, but also the image, and Ashin seems to be doing the latter with unexpectedly little apprehension or nervousness. The press release accompanying the new album has the following heady quote: “Anxiety in children is originally nothing other than an expression of the fact they are feeling the loss of the person they love.” Freud is alright, but I think this one is more appropriate: “To feel anxiety is to be blessed by the full wash of existence in its ripest chancre.” **SFBG**

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WHO AM I?

Choreographer
Faye Driscoll
talks 'You're Me'



BY RITA FELCIANO
arts@sfbg.com

DANCE CounterPULSE always makes a point of thanking its volunteers. One can only hope that they'll turn up en masse to help clean up after Faye Driscoll and Jesse Zaritt step off the stage this coming weekend. Their *You're Me* is not exactly what might be called a clean show. Still, if the work-in-progress preview, presented at the end of their residency at the Headlands Center for the Arts almost two years ago, is any indication, the mess is more than worth it. After all, most of us will recognize a mess when we see it.

The Los Angeles-born Driscoll lived in San Francisco from 2003 to 2005. She put in a shift at the ODC/Pilot Program — for on-the-verge choreographers — even though dance was not her primary focus at the time. As she explained in a recent phone conversation from her home in Brooklyn, in San Francisco, “I really was inspired by the music and art scene, hanging out with people who were putting band together that were kind of art bands.” At the time, she was in recovery mode from two years of performing and touring with Doug Varone and Dancers. Apparently it had not been all that happy a match — too much structure, too much energy from the top down.

So San Francisco — where the mantra is “you can do anything you want,” and where you go “to find yourself” — proved to be liberating experience for her,

particularly because she had been so “serious and disciplined about dance” since her childhood.

In some ways Driscoll is still trying to find herself. On the most visible level *You're Me* is a piece about a relationship — after all, it is performed by a man and a woman. But it's also a work looking at identity: the one you claim for yourself, that one you are working toward, or the one that is imposed on you by the outside world. For many people that is unstable territory that tends to slide away from under your feet.

Partly because she “had a lot going on in my home that was kind of crazy,” and because she remembered people reflecting an identity back to her that was quite different than the one she experienced herself, Driscoll was drawn to dance early on. “Dance had the structure that allowed me to express what I am in the world,” she says. “It was the place where I could go and practice my movements and make myself open to other people's bodies.”

You're Me is inspired by the in-between spaces Driscoll observes in non-verbal human communication, as well as by fixed historic representations she and Zaritt collected in the visual arts, from Renaissance paintings to contemporary magazines. In the process they became fascinated by how ideas of what is masculine and feminine have changed over time. Finding much that resonated but also created dissonance within themselves, the experience fed into their appetites for trying out other identities.

To do that choreographically, in one section of the five-part 80-minute duet, the two performers also draw on one of the earliest ways kids try to tell us something about who they are. A little girl who wobbles around in her mother's heels is considered cute. A little boy who prefers dresses to pants rings alarm bells. Role-playing, fantasy games, make-believe, dress-up — whether in a playgroup or the theater — are serious business. They present way of talking about being or becoming in the world. But they are also a lot of fun.

Driscoll describes her working process as taking “things and blowing them up, creating them to excess and putting them into rhythmic structure and try to pull them apart and grapple with them.” Here, in addition, to the physically demanding movement interactions, the dancers have to don, strip off, and exchange parts of props and costumes, often at dizzying speed. They rehearsed a lot, she says, and they have a prop master who makes sure that the final mess is nicely controlled.

Pulling *You're Me* together, however, was a different challenge. Like many artists, Driscoll is homeless, scurrying around from one studio to another. “I could never rehearse with all that stuff I had to lug around.” That's why the residency at Headlands became such a respite: they gave her a closet. **SFBG**

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BY CAITLIN DONOHUE
caitlin@sfbg.com

WOMEN'S HISTORY MONTH There's all of not much planned, officially speaking, for Women's History Month this year in San Francisco. A March 6 ceremony honored a lady from each district in the Board of Supervisor's chamber, a reception followed with refreshments and Ed Lee's mustache proclaimed she who is Woman of the Year. (His selection hadn't been announced by the time we went to press, but I'm pulling for a double honoree this year: fashion babe twins Marian and recently-deceased Vivian Brown.)

Truth is, not many people seem stoked on the commemorative month, which was officially created in 1987 and annually proclaimed by the President starting in 1994. The Atlantic ran a story last week that accused Women's History Month as a symbol of irrelevant tokenism. Honestly, throughout the course of assembling this list I was surprised at just how few explicit Women's History Month events are taking place in the Bay.

Maybe having a month doesn't solve the problems that plague women these days, but in my book that doesn't mean we should scrap the thing altogether. We have a proclamation, let's use it!

Here's some ways to do just that. Sure, little of the happenings on this page are so backwards-looking as to fit neatly into the "History Month" rubric. But the debut exhibition of an art collective on the rise (Black Salt Collective, March 17), a demonstration that'll morph into cross-cultural performance in honor of domestic workers' rights (Domestic Workers Bill of Rights demonstration and performance, Fri/8), a quilting show (SF Quilters Guild biennial show and sale, Sat/9-Sun/10) — the fact is, we're making history every day. This month we just have extra encouragement to do so.

HER GIRL FRIDAY

This group from Brooklyn holds readings that promise salient takeaways for women in the media world, and its first West Coast event should be rad: editrix par excellence (who has mad Tumblr game, folks) Ann Friedman headlines, with chronicler of Latin America Martina Castro, multimedia journalist Katy Newton, and sex trade filmmaker Mimi Chakorova. One-time Guardian art director DJ Mirissa Neff will be posted up behind a mixer to soundtrack the thing, and: cocktails. Thu/7, doors open 6pm, readings 7pm, free. 111 Minna, SF. facebook.com/hergirlfriday

"WHAT ABOUT THE CHILDREN?"

A mother and Black Panther who emerged from incarceration to become a professor of sociology, Ericka Huggins seems well qualified to speak on the power of restorative justice. She teaches relaxation and resiliency workshops for schools and community groups, so this talk promises to be a feel-good look at the tough problem that is our justice system.

Thu/7, 7-9pm, \$15. California Institute of Integral Studies, 1453 Mission, SF. www.ciis.edu



GIRL GANGS

Use March to check in with women who do thangs — our top Women's Month art, politics, and tech tutorial picks are right here

DOMESTIC WORKERS BILL OF RIGHTS DEMONSTRATION AND PERFORMANCE

Join the magically diverse coalition of women, people of color, and youth groups to celebrate AB 241, proposed legislation that would shore up the rights of domestic workers in the state of California. Speakers will hoist bullhorns in front of the Federal Building, then everyone is welcome to Sixth Street's Filipino community center, where cross-cultural performances will celebrate International Women's Day.

Fri/8, rally 5pm, SF Federal Building, 450 Golden Gate, SF. Performances 8pm, Bayanihan Community Center, 1010 Mission, SF. www.babesf.org

OAKLAND INTERNATIONAL WOMYN'S DAY FESTIVAL

Start your day with an ashtanga yoga class at this fest, then stick around for a day of rad artists: Culture Shock's hip-hop dance, neo-soul funkster Mama Crow, rapper-political science student Kaila Love, queer bluesperson Enajite Loicy Pela, and more. The day's theme is raising awareness about violence against women, transfolks, people of color, everyone.

Sat/9, 11am-5pm, free. The Web, 355 12th St., Oakl. www.iwdfest.com

"SEVEN FLOWERS FOR SEVEN MURALISTS"

In honor of the original seven female muralists who created the breathtaking "MaestraPeace" work that covers the outside of this community center, the Women's Building is inviting all comers to deck its sidewalk with chalk to create a massive bouquet of flowers.

Sat/9, 1-2pm, free. Women's Building, 3543 18th St., SF. www.womensbuilding.org

STOP VIOLENCE AGAINST WOMEN RALLY AND MARCH

From Ohio to India, we're seeing so many attacks against women worldwide that something's gotta be done. Anti-violence demonstrations and marches, like this one hosted by Women Organized to Resist and Defend

(CLOCKWISE FROM LEFT) VIVIR LA VIDA, BLACK SALT COLLECTIVE, AND AN SF QUILTERS GUILD PIECE QUILT BY THE EASY PIECERS

VIVA LA VIDA

Indulge your Fridamania with this Spanish language play, which revolves around an intimate monologue delivered by Frida Kahlo herself, as the iconic Mexican artist preps a Dia de los Muertos party for Diego Rivera, Leon Trotsky, and father of surrealism André Breton. March 16, 7pm, \$16. Mission Cultural Center for Latino Arts, 2868 Mission, SF. www.missionculturalcenter.org

BLACK SALT COLLECTIVE LAUNCH SHOW

A jewelry maker raised in Bolivia, a painter who takes inspiration from her work with disabled adults, a multimedia artist set alit by the third eye, black soul, and the natural world -- this is Black Salt Collective, which officially starts its journey with today's exhibition. Pick up some art, sip some sangria, and reflect on what it means to represent "culture" — the stated goal of this all-female group is to express contemporary identity without the baggage of Western world anthropology tropes.

March 17, 1-7pm, free. Artists' Television Access, 992 Valencia, SF. blacksaltcollective.tumblr.com

"KNOW YOURSELF, LOVE YOURSELF: SEXUAL EMPOWERMENT FOR WOMEN"

Sex educators Jessi Fischer and Julianne Carroll want to help you untangle the mess of messages we get about what female sexuality is supposed to be. Madonna-whore, no more! After this workshop, hopefully that'll be the case in your grey matter.

March 18, 6:30-8:30pm, \$20-25. Good Vibrations, 1620 Polk, SF. www.goodvibes.com

LAS TRES MARIAS

Musicians Cynthia Alexander, Diana Gamaros, and Radmilla Cody weave together their experiences as a border town Mexican, a Filipina, and a former Miss Navajo Nation to create works that explore migration and economic struggle.

March 22, 8pm, \$20-25. La Peña Cultural Center, 3105 Shattuck, Berk. www.lapena.org

HALF THE SKY

Based on a book by New York Times journalist Nicholas Kristhof, this documentary roams 10 countries (deploying the talents of Hollywood actresses like Eva Mendes, America Ferrara, and Gabrielle Union as hosts) to create a panoramic look at global women's issues today. Full disclosure: the event is sponsored by the Guardian and Renaissance Entrepreneurship Center — and I'm hosting a post-screening discussion. Please note the cocktail half-hour before movie. March 25, doors 6:30, screening 7pm, free. Artists' Television Access, 992 Valencia, SF. tinyurl.com/halftheskyscreening

SISTER SPIT: THE NEXT GENERATION READING

The queer, feminist, awesome Sister Spit collective has been making some serious moves of late. Ali Liebegott just published *Cha-Ching!* through City Lights Sister Spit imprint (it'll be feted at that book store on March 27) and founder Michelle Tea's young adult novel *A Mermaid in Chelsea Creek* (due out this spring) is amaze-balls — and we get to hear them read for free today? Lit history, folks, before your eyes. March 31, 2pm, free. San Francisco Main Library, 100 Larkin, SF. www.sfpl.org SFBG

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By Shirlene Holmes

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ARTS + CULTURE: SEX

TAGGED

Would a stripper license ruin my look? Plus, your week in sex events

BY CAITLIN DONOHUE
caitlin@sfbg.com

SEX Let's take a trip to Texas for some national news before this week's sex events.

Clearly, strippers are the reason we have human trafficking. This, at least, appears to be a thought in the noggin of Texas assemblyperson Bill Zedler, who has proposed HB 337, a bill that would require exotic dancers to wear a license certifying that they have taken a course in sex slavery.

The bill is a not-so-subtle attempt to crack down on the number of people who become exotic dancers -- the

hope is that no one will want official records of their time as a sex worker. "They won't want to get a license as a stripper from the state of Texas," Zedler told the Star-Telegram, a newspaper that covers the Dallas-Fort Worth-Arlington region. "This will force everyone to clean up their act. Overall, it will be a benefit to everyone concerned."

As a government regulation that is slut-shaming while managing to obfuscate the real culprits behind human slavery, HB 337 is a real paradigm of conservative multitasking.

Even better, part of the proposed legislation dictates that the license (which will have its wearer's legal name on it, all the better to imperil dancers' well being) be worn while its bearer is working.

In case you're confused about how that would work, Zedler was happy to provide style tips. "They could wear it around the neck ... or on their shoes ... or attached to a head band," he commented to

the Star-Telegram. Sexy!

"NUDES"

Guerrero Gallery's celebrating its third birthday with a bunch of naked hotties -- "Nudes" is a group exhibition of 18 artists' depictions of the human form. Our sneak peek favorite has to be Erin Riley's sensual handwoven tapestries which show scenes of lovers embracing, and one woman really

indulging her attraction to Budweiser beer.

Through April 6. Opening reception: Sat/9, 7-11pm, free. Guerrero Gallery, 2700 19th St., SF. www.guerrero-gallery.com

FAN DANCING WITH BALLA FIRE

Worry not

if your closet doesn't hide a pair of Dita Von Teese-style, body-sized feather fans -- Sin Sisters Burlesque's Balla

Fire says most any flat surfaces will do for this fluttery seminar. And while trash can lids or three-ring binders may not inspire the most sultry of moods, worry not: Ms. Fire, a veteran of the burlesque scene since 2005, has curvy aplomb to spare and enviable teaching skills.

Sun/10, 7-9pm, check website for price. Center for Sex and Culture, 1349 Mission, SF. www.sexandculture.org

"TITTI TRIFECTA"

That which stokes one's creative fire is unique to each of us. The shape that reanimates Lee Miltier and Maria Yates' embers is that of a dildo -- a handcrafted, artfully whorled dildo at that. The duo's Fucking Sculptures are on display all month at this all-female art show in Oakland and as part of the exhibition, Yates will teach a workshop today on how to craft one's own sex toy.

Through March 29. DIY sex toy workshop: Sun/10, 3-5pm, \$5-10 donation suggested. Moco Gallery, 371 17th St., Oakl. facebook.com/mocosart **SFBG**



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SUPER EGO As Maria von Trapp sang at the climax of *The Sound of Music*, “Whenever the goddess closes a rave cave, somewhere she reopens a gay leather biker bar.”

That sad closure is upon us, as the wonderful **222 Hyde** (www.222hyde.com), the city’s thumping bass-ment in the Tenderloin, wings into history. Owner EO emailed me a couple Saturdays ago to tell me he was closing the precious, risk-taking little venue due to pressure from the ABC state liquor board over a license technicality and uncertainty about cooperation from the 222 building’s new owners. In short: sucks.

But EO’s off to pursue his musical destiny — he killed it playing live at Robotspeak at Friday’s Lower Haight Art Walk — as one half of upcoming analogue electronic duos Moniker (with Kenneth Scott) and Polk and Hyde (with Jonah Sharp). And you can say farewell to the lovely space, rumbly Turbo Sound system, twinkly LED dance floor ceiling, and gorgeous staff this week: a special guest superstar (cough DJ Fark Marina cough) is supposed to drop by Thu/8, the As You Like It crew brings in Dutch techno wiz **San Proper** on **Fri/8** (9pm-2am, \$20) and 222 hosts a huge **closing blowout on Sat/9** (7pm-late) full of surprise guests, gushing tears, and yummy pizza. The space itself has an amazing history — as the “Three Deuces” from the 1940s-’60s, it played host to jazz greats and wild gals. Whatever it becomes now, 222 will live 444 ever in our raving hearts.

Throwing open its gay SoMa

leather biker bar sash, however, is legendary rock ‘n roll watering hole **SF Eagle** (www.sf-eagle.com), reopened after a final passing grade on inspections last weekend, just in time for a Sunday beer bust of epic proportions — and 45-minute-wait lines — celebrating the victory of our new Mr. SF Leather, Andy Cross. (The true crown, I heard, went to anyone who made it through the four-hour competition.)

I latched on my Nasty Pig kneepads and checked out the space (and the returned staff!) on Saturday night, and happily found myself there all Sunday as well. New owners Alex and Mike, inheriting the gutted space once slated for a pizza restaurant, have really opened it up by exposing the vaulted ceiling of the interior, pushing the main bar against the wall, and removing the trees from the patio (sad face). Everything is painted semi-gloss black — it looks like a beerhall designed by Anselm Kiefer. Although the mirrored bar is a wee bit ultralounge and there is as of yet no crusty, comfy decor, that good ol’ Eagle spirit is alive and well-drunk drunk.

The beer bust was roiling delightfully with grateful scruffs and old school fetishists. Indie kids will rejoice at the return of **Thursday Night Live on Thu/7** (8pm, \$7, www.tinyurl.com/thursnightlive) with bands Beard Summit, the Galloping Sea, and Reliic, hosted by the Eagle’s ace music programmer Doug Hilsinger. (The space’s new layout is perfect for live music, and more regular parties will pop up soon, I’m sure). The Eagle reopened on the final weekend of fabulously festive Hayes drag dive **Marlena’s**, set to become

another concept bar *eesh*, and the tail end of Soma’s fetish-friendly **Kok Bar**, also closing very soon. It’s a bittersweet trade-off for sure. Meet me at the Eagle’s patio trough and we’ll commiserate.

STACEY HOTWAXX HALE

I am freaking the funk out that Detroit’s own Godmother of House is going to vibe up the Housepitality weekly’s dancefloor — along with Chicago legends Gene Hunt and CJ Larsen? Try to pry me away! Wed/6, 9pm, \$5 before 11 p.m., \$10 after. F8, 1192 Folsom, SF. www.housepitalitysf.com

DJ PIERRE

Following the Godmother of House comes the Godfather of Acid, one of the ones who started it all, Chicago Afro-Acid pioneer Pierre, whose sets are blissful rollercoasters to another, darker side.

Fri/8, 8pm-3am, \$15. 1192 Folsom, SF. djpierre.eventbrite.com

DELHI 2 DUBLIN

Kick off your weeklong St. Patty’s Day binge the bhangra way, as great monthly Non Stop Bhangra brings in this beloved five-piece live band, a true multiculti mashup that meshes the Celtic with the Indian. Somehow, it works splendidly.

Sat/9, 9pm, \$15. Public Works, 161 Erie, SF. www.publicsf.com

PARIS IS BURNING

“Shoot an arrow and it goes real high, hooray for you.” SF’s Mistress of the Gay Night Peaches Christ and formidable NYC queen Patrice Royale host a screening of the all-the-rage-again 1990 doc and a vogue ball to die for. It’ll be an ex-travaganza.

Sat/9, 8pm, \$22. Castro Theatre, 429 Castro, SF. www.peacheschrist.com **SFBG**

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SUN MAR 10 6PM \$6	BERNIE JUNGLE The Verms Sister Exister
TUE MAR 12 8:30PM \$8	BENOIT PIOULARD (Kranky) Young Moon
WED MAR 13 8:30PM, \$6	VIRGIL SHAW Red Valley Trappers
THU MAR 14 8:30PM \$6	BROOKHAVEN Winchester Revival (ex-Lower 48)
FRI MAR 15 9:30PM \$8	TARTUFI Gaytheist Tigon

UPCOMING: Brilliant Colors, Kitty Chow & the Fisherman, Tiberius, Yi, G. Green, Swells, The Torn ACL’s, Life Stinks, Sex Church (Vancouver), Will Sprott (The Mumlars), La Luz (Shana from The Curious Mystery), Reptiel, Cassowary, Porchlight

www.hemlocktavern.com

UPCOMING SHOWS AT THE CHAPEL

WED. MAR. 6 - FREE SHOW IN THE CHAPEL BAR!
DOORS 7, SHOW 8
MITCH WOODS

THU. MAR. 7 - FREE SHOW IN THE CHAPEL BAR!
DOORS 7, SHOW 8
RALPH CARNEY’S SERIOUS JASS PROJECT

FRI. MAR. 8 - \$12 ADV/\$15 DOOR - DOORS 8, SHOW 9 - 18+ COMEDY! COMEDY!
SCOTT CAPURRO, BEN FELDMAN, ALISON STEVENSON, RONN VIGH
HOSTED BY JOE TOBIN

TUE. MAR. 12 - FREE SHOW IN THE CHAPEL BAR!
DOORS 7, SHOW 8:30
SCRAPS! DJ NIGHT
FEAT. CHRIS FALLON (PARTISAN GALLERY) & ANDY C. (VETIVER)

WED. MAR. 13 - FREE SHOW IN THE CHAPEL BAR!
DOORS 7, SHOW 8:30
THE SWINGING DOORS

THU. MAR. 14 - \$12 ADV/\$15 DOOR - DOORS 8, SHOW 9
THE ENTRANCE BAND
HOLY SHIT · TORTURED GENIES

SAT. MAR. 16 - \$12 ADV/DOOR - DOORS 8, SHOW 9
(((FOLKYEAH!!!))) PRESENTS
THE BLACK RYDER
YOUNG PRISMS · MATT BALDWIN

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MUSIC LISTINGS

FOR MORE MUSIC CONTENT VISIT
SFBG.COM/NOISE

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's website to confirm bookings and hours. Prices are listed when provided to us. Visit www.sfbg.com/venue-guide for venue information. Submit items for the listings at listsings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 6

ROCK/BLUES/HIP-HOP

Boats, Catbees, Surgeon Generals Elbo Room. 9pm, \$7.
BOY, Gambles Swedish American Hall. 7:30pm, \$15.
Brown Shoe 50 Mason Social House, SF; www.50masonsocialhouse.com. 8pm, free.

Family Stone Yoshi's SF. 8pm, \$30.
Marcus Foster, Sean Rowe, Ruston Kelly Bottom of the Hill. 7pm, \$14.
Great Big Sea Fillmore. 8pm, \$35.
Guido vs Jason Marion Johnny Foley's Dueling Pianos. 9pm, free.
Junius, Silver Snakes, Form and Fate, Death Valley High DNA Lounge. 7pm, \$13.
Nu Sensae, Synthetic ID, Straight Crime Hemlock Tavern. 8:30pm, \$8.
Polecat, Lonesome Locomotive Brick and Mortar Music Hall. 9pm, \$7-\$10.
Sam Chase, Cosmic Suckerpunch, Neckbeard Boys Rickshaw Stop. 7:30pm, \$10.
Terry Savastano Johnny Foley's. 9pm, free.
Timeflies Regency Ballroom. 8pm, \$23.
Simon Townshend, Jameson and Co. Cafe Du Nord. 9pm, \$15.
Why?, Astronautais, Dream Tiger Great American Music Hall. 9pm, \$18.
Mitch Woods Chapel, 777 Valenica, SF; www.thechapelsf.com. 8pm, free.

thechapelsf.com. 8pm, free.

JAZZ/NEW MUSIC

Dink Dink Dink, Gaucho, Eric Garland's Jazz Session Amnesia. 7pm, free.
Terry Disley's Mini-Experience Burritt Room, 417 Stockton, SF; www.mystichotel.com. 6-9pm, free.
Freddie Hughes Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Reuben Rye Rite Spot Cafe. 8:30pm.
Ricardo Scales Top of the Mark, 999 California, SF; www.topofthemark.com. 6:30pm, \$5.
Craig Ventresco and Meredith Axelrod Cafe Divine, 1600 Stockton, SF; www.cafedivinesf.com. 7-9pm, free.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro, SF; www.booty-callwednesdays.com. 9pm. Juanita MORE! and Joshua J host this dance party.

Cash IV Gold Double Dutch, 3192 16th St, SF; www.thedoubledutch.com. 9pm, free.
Coo-Yah! Slate Bar, 2925 16th St, SF; www.slate-sf.com. 10pm, free. With Vinyl Ambassador, DJ Silverback, DJs Green B and Daneekah.
Hardcore Humpday Happy Hour RKRL, 52 Sixth St, SF; (415) 658-5506. 6pm, \$3.
Martini Lounge John Colins, 138 Minna, SF; www.johncolins.com. 7pm. With DJ Mark Divita.

THURSDAY 7

ROCK/BLUES/HIP-HOP

Assembly of Dust, Strange Folk Acoustic Duo Independent. 8pm, \$17.
Darwin Deez, Caged Animals, Marqiss

Bottom of the Hill. 9pm, \$12.
Sky Ferreira, guest DJs from Passion Pit Rickshaw Stop. 10pm, \$13-\$15.
Gunshy Johnny Foley's. 9pm, free.
Chris James and the Showdowns, Mavalour, American Professionals, Emmett Peixoto Brick and Mortar Music Hall. 8pm, \$5-\$8.
Rhett Miller Yoshi's SF. 8pm, \$26.
Passion Pit, Matt and Kim Bill Graham Civic Auditorium. 7:30pm, \$39.50.
Pharmacy, Spyrals, Shivas Hemlock Tavern. 8:30pm, \$7.
Subcontinental Drift Cafe Du Nord. 8pm, \$5.
Rags Tuttle vs Jason Marion Johnny Foley's Dueling Pianos. 9pm, free.

JAZZ/NEW MUSIC

Stompy Jones Top of the Mark, 999 California, SF; www.topofthemark.com. 7:30pm, \$10.
Linda Moody, Mana Maddy Rite Spot Cafe.


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AEROPLANE
 FLIGHT FACILITIES



WEDNESDAY MARCH 13 • 9PM
KINDNESS + JOAKIM
 (AS 'EVERYONE') FEADS • MANICS



THURSDAY MARCH 14 • 9PM
EMANCIPATOR
 LITTLE PEOPLE • ODESZA



FRIDAY MARCH 15 • 9PM
MICHAEL MAYER
 BENOIT & SERGIO




SATURDAY • MARCH 16 • 9PM
JIM JONES DJ JUICE



3.22 THE RAPTURE DJS
 PENGUIN PRISON (DJ/VOCAL)
 3.23 SNEAKY SOUNDSYSTEM
 3.28 BREAKBOT (LIVE - SF DEBUT)
 3.29 REBIRTH BRASS BAND
 3.30 REBIRTH BRASS BAND
 4.04 TRINIDAD JAMES
 4.11 DILLON FRANCIS
 4.12 YEASAYER
 4.13 POLICA
 4.16 JAMES BLAKE (SOLD OUT)
 4.17 JAMES BLAKE
 4.18 SIMIAN MOBILE DISCO
 4.20 TNGHT
 4.21 KATCHAFIRE
 4.26 SHUGGIE OTIS
 5.22 MATTHEW DEAR

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WEDNESDAY 03/06
 8PM • \$8 ADV & \$10 DOOR
 • Isaac Delusion
 • Website
 • Seattraffic

THURSDAY 03/07
 8PM • \$8 ADV & DOOR
 • Heather Combs
 • Austin Willacy
 • Alden Schell
 • Rick Hardin

FRIDAY 03/08
 9PM • \$10 ADV & DOOR
 • Wake Owl
 • Snowblind Traveler
 • Andy Shauf

SATURDAY 03/09
 9PM • \$8 ADV & \$10 DOOR
 • The Grizzled Mighty
 • The Resurrection Men
 • Adios Amigo

SUNDAY 03/10
 8PM • \$8 ADV & DOOR
 • The Fireflies
 • Addie and the Subtrax
 • Aaron Lee Martin

MONDAY 03/11
 8PM • \$FREE
 • Open mic with
 Brendan Getzell

TUESDAY 03/12
 8PM • \$7 ADV & DOOR
 • Factory 33
 • The New Mummies
 • Turn Me On Dead

WEDNESDAY 03/13
 8PM • \$8 ADV & DOOR
 • Jason Myles Goss
 • The Faithful Mendoza
 • Gracie & Rachel

THURSDAY 03/14
 9PM • \$8 ADV & DOOR
 • The McCoy Tyler Band
 • North Pacific
 String Band
 • Big Baby Guru

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LIVE MUSIC


WEDNESDAY MAR 6 2013 7PM DOORS • \$14 • AA
MARCUS FOSTER
SEAN ROWE
RUSTON KELLY

THURSDAY MAR 7 2013 8:30 DOORS • \$12 • AA
DARWIN DEEZ
CAGED ANIMALS
MARQISS

FRIDAY MAR 8 2013 8:30 DOORS • \$10/12 • AA
NEW DIPLOMAT
RAGS & RIBBONS
VIA COMA

SATURDAY MAR 9 2013 8:30 DOORS • \$10 • 21+
 Benefit for Leukemia & Lymphoma Society
THE JAUNTING MARTYRS
THE ROGERS
VICTORIA AND THE VAUDEVILLAINS
COFFEE SHOP DROPOUT
 hosted by Jamie DeWolf

SUNDAY MAR 10 2013 7PM DOORS • \$12/14 • AA
LET LIVE
HRVRD
NIGHT VERSES
RESCUER

MONDAY MAR 11 2013 7:30 DOORS • \$20 • AA
THIRD EYE BLIND
TBA

WE 13
AMERICAN DEATH MACHINE
WILD EYES
HOT NUN

TH 14
 Bourgeois Productions presents...
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CANNONS AND CLOUDS
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FR 15
BLACK PRAIRIE
 three members of
 THE DECEMBERISTS
ASHLEIGH FLYNN

SA 16
BIG TREE
ASTRONAUTS, ETC.
DEAR INDUGU

SU 17
STEAKHOUSE
OLD AND GRAY
 Album release and birthday show
MORTAR & PESTLE

TU 19
AUTUMN SKY
ASSALEAGUE
MAMMOTH LIFE

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BOTTOM OF THE HILL



WED MARCH 6, 8PM, FREE!
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 INTERNATIONAL DANCE PARTY
 DJ 2SHY-SHY & DJ MELT W/U
 CUMBIA/THAI FUNK/AFRO-BEAT/RAI/MORE!

THU MARCH 7, 7PM, \$6
GOLDRING & THOMPSON VARIETY SHOW
 W/ JACKIE O MOTHERFUCKER
 9PM, FREE!
DJ FOODCOURT & HIS PALS

FRI MARCH 8, 7PM, FREE!
DJS, DANCING, DRINK SPECIALS!
 10PM, \$5
LOOSE JOINTS!
 DJS TOM THUMP/DAMON BELL/CENTPEDE
 BREAKS/HIP HOP/LATIN/AFROBEAT/MORE!

SAT MARCH 9, 6:30PM, \$5-10
WRITERS WITH DRINKS
 ALEXIS MADRIGAL • JAI ARUN RAVINE •
 PHIL LAPSLEY • CLARISSE THORN
 10PM \$5
EL SUPERRITMO!
 EL KOOL KYLE Y DJ ROGER MAS
 CUMBIA, DANCEHALL, SALSA, HIP HOP

SUN MARCH 10, 7:30, \$8
PHYSICAL EDUCATION
 ROCK N ROLL ADVENTURE KIDS •
 MIRRORS

MON MARCH 11, 9PM, NO COVER!!
YOUNG & MODERN
 W/ DJ MODERN GEOFF
 60S, 70S, 80S SOUL SOUL SOUL!

TUES MARCH 12, 9:30PM, NO COVER!
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 DEEP & SWEET 60S SOUL 45S
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WED 3/6 9PM \$7
 ELBO ROOM PRESENTS
BOATS
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CATBEES
THE SURGEON GENERALS

THU 3/7 9:30PM \$8
 AFRO-TROPI-ELECTRIC-SAMBA-FUNK
AFROLICIOUS:
 WITH DJS/HOSTS
PLEASUREMAKER & SENOR OZ
 AND RESIDENT PERCUSSIONISTS

FRI 3/8 9PM \$10
 LONE WOLVES PRESENTS
ZODIAC DEATH VALLEY
 DOWN AND OUTLAWS
 (EP RELEASE)
BIG DRAG
BLACK COBRA VIPERS

SAT 3/9 10PM \$5 B4 11 \$10 AFTER
 BERSA DISCOS PRESENTS
TORMENTA TROPICAL
 WITH RESIDENT DJS
SHAWN REYNALDO & ORO11
 AND GUEST EL FREAKY (COLOMBIA)

SUN 3/10 9 PM FREE BEFORE 9:30PM \$6 AFTER
DUB MISSION
 PRESENTS THE BEST IN DUB, DUBSTEP,
 ROOTS & DANCEHALL WITH
DJ SEP, LUDICHRIS
 AND A SPECIAL REGGAE SET BY
REN THE VINYL
ARCHAEOLOGIST (TRUE SKOOL)

MON 3/11 9PM \$7
 ELBO ROOM PRESENTS
LECHE DE TIGRE
 (HAWAII)

TUE 3/12 9PM \$10
 ELBO ROOM PRESENTS
BOBSHELL BETTY
& HER BURLESQUETEERS

WED 3/13 9PM \$10/\$13
 LUCIFER'S HAMMER PRESENTS
DECEASED
 (HELLS HEADBANGERS)
GRAVEHILL
INSANITY
MORTUOUS

UPCOMING
 THU 3/14 AFROLICIOUS
 FRI 3/15 THE SOCIAL: DUB FX
 SAT 3/16 SATURDAY NIGHT SOUL PARTY
 SUN 3/17 DUB MISSION: DJ SEP,
 JIMMY LOVE
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MUSIC LISTINGS

ORCHID PLAYS THE DNA LOUNGE FRI/8.

8:30pm.
Chris Siebert Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.

FOLK/WORLD/COUNTRY

Jinx Jones and Jessica Rose Atlas Cafe, 3049 20th St, SF; www.atlascafe.net. 8-10pm, free.
Missisipi Mike and the Midnight Gamblers Amnesia. 9pm, \$7.
Maurice Tani and Mike Anderson, Aireene Espiritu and Paul Olguin Lost Church, 65 Capp, SF; www.thelostchurch.com. 8pm, \$10.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$8. DJ Pleasuremaker spins Afrobeat, Tropicália, electro, samba, and funk.
All 80s Thursday Cat Club. 9pm, \$6 (free before 9:30pm). The best of '80s mainstream and underground.
Nick Curly and Manju Masi Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$10.
Ritual Temple. 10pm-3am, \$5. Two rooms of dubstep, glitch, and trap music.
Supersonic Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm. Global beats paired with food from around the world by Tasty. Resident DJs Jaybee, B-Haul, amd Diagnosis.
Tropicana Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.
Twitch DNA Lounge. 10pm, \$5-\$8. With Lie, Koban, and resident DJs Justin, Omar, and Rachel Aiello.

FRIDAY 8

ROCK/BLUES/HIP-HOP

Niki Bluhm and the Gramblers, Easy Leaves Bimbo's. 9pm, \$20.
Chum (Phish tribute) Boom Boom Room. 8pm, \$10.
DJ Afrika Bambaataa, DJ Jah Styles Yoshi's SF. 10:30pm, \$28.
Hush Sound, Last Royals, Sydney Wayser Great American Music Hall. 8pm, \$13-\$15.
Legendary Stardust Cowboy, Johnny Legend, Girls with Guns, Gaviotas Cafe Du Nord. 9pm, \$8.
G. Love and Special Sauce Fillmore. 9pm, \$25.
Major Powers and the Lo-Fi Symphony, Bend Sinister, Hungry Skinny Thee Parkside. 9pm, \$10.
New Diplomat, Rags and Ribbons, Via Coma Bottom of the Hill. 9:30pm, \$12.
Andre Nickatina, Smoov-E, Mumbis Slim's. 9pm, \$30.



Orchid, Glitter Wizard, Hell Fire DNA Lounge. 9pm, \$12.
Parokya ni Edgar, Gloc9, Mocha Girls DNA Lounge. 7pm, \$65.
Pickwick, Radiation City, Sandy's Independent. 9pm, \$15.
Stickers, Pony Time Hemlock Tavern. 9:30pm, \$7.
Jeff V., Jason Marion, Nathan Temby Johnny Foley's Dueling Pianos. 9pm, free.
Zodiac Death Valley, Down and Outlaws, Disappearing People, Black Cobra Vipers Elbo Room. 9pm, \$10.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Black Market Jazz Orchestra Top of the Mark, 999 California, SF; www.topofthemark.com.

9pm, \$10.
Hammond Organ Soul Blues Party Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Larry Ochs and Nate Wooley Center for New Music, 55 Taylor, SF; www.centerfornewmusic.com. 7:30pm, \$10-\$15.
Richard Rite Spot Cafe. 8:30pm.

FOLK/WORLD/COUNTRY

Lagos Roots Afrobeat Ensemble Brick and Mortar Music Hall. 9pm, \$7-\$10.
Quijerema Red Poppy Art House. 7:30pm, \$12-\$15.

DANCE CLUBS

Gramatik, Russ Liquid Public Works. 10pm, \$30.

Heartbeat John Collins, 138 Minna, SF; www.johncolins.com. 9pm. Hip-hop, R&B, reggae, soul, and dancehall.
Hot Mouth Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$20-\$30.
Indie Slash Amnesia. 10pm. With DJ Danny White.
Joe Lookout, 3600 16th St., SF; www.lookoutsf.com. 9pm. Eight rotating DJs, shirt-off drink specials.
Melt Party 1015 Folsom. 10pm, \$17.50. With Machinedrum, French Fries, Dark Sky, Tchphnx, DJ Dials.
Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise,

Steve, Claude, Santero, and Elembe.

SATURDAY 9

ROCK/BLUES/HIP-HOP

Adios Amigo Hotel Utah. 8pm.
Anna Ash, Song Sparrow Research Amnesia. 6:30pm.
Biv and the Mnemonics Milk Bar. 10pm, \$7.
DRI, Zero Bull Shit, Nerv Slim's. 9pm, \$17.
Hans Eberbach Castagnola's, 286 Jefferson, SF; www.castagnolas.com. 4pm, free.
James Hunter Six, Relatives Bimbo's. 9pm, \$25.
Jaunting Martyrs, Rogers, Victoria and the Vaudevillains Bottom of the Hill. 9pm, \$10.
KMFDM, Legion Within Independent. 9pm, \$25.
La Gente, Locura Boom Boom Room. 8pm, \$10.
Little Black Dress Affair (Notorious BIG tribute) Yoshi's SF. 10:30pm, \$18.
Monophonics, Ployrhythms Great American Music Hall. 9pm, \$17-\$19.
Rank/Xerox, Violent Change, Pure Bliss El Rio. 9pm, \$7.
"San Francisco A Cappella Festival" Palace of Fine Arts, 3301 Lyon, SF; www.harmony-sweepstakes.com. 8pm.
Shout Out Out Out, Lenz, Kinship Thee Parkside. 9pm, \$8.
Six60 Brick and Mortar Music Hall. 9pm, \$13-\$15.
Nathan Temby, Jeff V., Jason Marion Johnny Foley's Dueling Pianos. 9pm, free.
Top Secret Band Johnny Foley's. 9pm, free.
Emily Jane White, Ora Cogan Hemlock Tavern. 9:30pm, \$8.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Kitten on the Keys Rite Spot Cafe. 9pm.
Lavay Smith Royal Cuckoo, 3203 Mission, SF; www.royalcuckoo.com. 7:30-10:30pm, free.
Mischief 50 Mason Social House, SF; www.50masonsocialhouse.com. 10pm. Hunny Bunny and Her Hot Toddlies, live bands, burlesque, and more.

FOLK/WORLD/COUNTRY

"By Daylight" ODC Theater, 351 Shotwell, SF; www.odcdance.org. 3pm. With Gautam Tejas Ganeshan.
Earl Brothers, Trespassers, Emily Bonn and the Vivants Cafe Du Nord. 9pm, \$12. SF

CONTINUES ON PAGE 28 >>

Thee Parkside

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9PM / FRIDAY, MARCH 8TH / \$10
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& THE LO-FI SYMPHONY
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LAST FREE MEN • DEEP SPACE QUARTET

9PM / SATURDAY, MARCH 9TH / \$8
SHOUT OUT OUT OUT OUT
LENZ • KINSHIP

4PM / SUNDAY, MARCH 10TH / FREE
TWANG SUNDAY
COUNTRY JEB BOYNTON

UPCOMING SHOWS:
3/14 - THE ODD NUMBERS, RS2 SOLID SOUND, DJ RS2, DJ SINECURA
3/15 - A WILHELM SCREAM, HEARTSOUNDS, STICKUP KID, I DON'T WANNA HEAR IT
3/16 - LA PLEBE, BLACKBIRD RAUM, VKTMS, THE FUCKING BUCKAROOS, UNKO ATAMA, GIRL-ILLA BISCUITS, RULETA RUSA, BAD COYOTES, BANKRUPT DISTRICT
3/20 - TRAPPED UNDER ICE, SOUL SEARCH, CAGED ANIMAL
3/21 - THE AGGROLUTES, THE STRUTS, THE PINSTRIPE
3/22 - MOONFOX, CUSSSES, TZIGANE SOCIETY, CHEERS ELEPHANT

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WHISKEY PILLS FIASCO

FRI 3/8 9PM
MARSHALL LAW

SAT 3/9 9PM
THE CONGRESS

SUN 3/10 8:30PM
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THE RELATIVES

TUES. MARCH 19 • DOORS 7 / SHOW 8 • \$35 • 21 & UP
KPFA WELCOMES
BAJOFONDO
DJ LUIS MEDINA

FRI. MARCH 29 • DOORS 8 / SHOW 9 • \$20 • 18 & UP
TEXAS IS THE REASON
THE JEALOUS SOUND

WED. APRIL 3 • DOORS 7 / SHOW 8 • \$18 • 18 & UP
RHYE

FRI. APRIL 5 • DOORS 8 / SHOW 9 • \$22 • 21 & UP
MUSTACHE HARBOR

COMING 4/12: FOREVERLAND
4/21: LEE FIELDS & THE EXPRESSIONS
5/18: ROBERT RANDOLPH

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Benders

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3/6 **"WHISKEY WEDNESDAY'S"**
\$5 PPR AND WHISKEY SHOT ALL NIGHT LONG

3/9 **JMFD / BDAY**
WITH THE RADISHES
AND LUCCABRAZZI
10:00 P.M. • ONLY \$5

3/10 **"SCHLITZ INDUSTRY NIGHT"**
\$4 SHOTS OF FERNET BRANCA,
\$2 SCHLITZ BOTTLES,
\$5 SHOTS BULLEIT BOURBON,
\$3 STOLI SHAKY SHOTS.
FREE SNACKS FROM CLARE'S DELI

3/11 **"MOJITO MONDAYS"**
\$5 MOJITOS ALL DAY AND ASS-END
HAPPY HOUR 11 P.M. TO 2 A.M. \$1 OFF DRAFT/WELL

3/12 **"TEQUILA TERROR TUESDAY'S"**
\$6 SHOT OF TEQUILA
WITH A CAN OF TECATE

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STAGE LISTINGS

FOR MORE ARTS CONTENT VISIT
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Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete stage listings, see www.sfbg.com.

THEATER

OPENING

The Chairs Exit on Taylor, 277 Taylor, SF; www.cuttingball.com. \$20-45. Opens Thu/7, 7:30pm. Runs Thu, 7:30pm; Fri-Sat, 8pm (also Sat, 2pm); Sun, 5pm. Through March 31. Cutting Ball Theater performs Rob Melrose's new Eugene Ionesco translation. **Dead Metaphor** ACT's Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-95. Opens Wed/6, 8pm. Runs Tue-Sat, 8pm (also Sat, 2pm; Sun/10, 7pm; Tue/12 show at 7pm); Sun, 2 and 7pm. Through March 24. American Conservatory Theater performs George F. Walker's dark comedy about postwar living. **The Great Big Also** Z Space, 450 Florida, SF; www.zspace.org. \$15-30. Previews Thu/7-Fri/8, 8pm. Opens Sat/9, 8pm. Runs Wed-Sat, 8pm; Sun, 3pm. Through March 24. Theatre Rhinoceros performs the Bay Area premiere of Shirlene Holmes' play about a love affair between two African American women in the late 19th century.

BAY AREA

Fallaci Berkeley Repertory Theatre, 2015 Addison, Berk; www.berkeleyrep.org. \$29-89. Previews Fri/8-Sat/9 and Tue/12, 8pm; Sun/10, 7pm. Opens March 13, 8pm. Runs Tue, Thu-Sat, 8pm (also Sat, 2pm); Wed and Sun, 7pm (also Sun, 2pm). Through April 21. Berkeley Rep performs Pulitzer-winning journalist Lawrence Wright's new play about Italian journalist Oriana Fallaci. **The Mountaintop** Lucie Stern Theatre, 1305 Middlefield, Palo Alto; www.theatreworks.org. \$23-75. Previews Wed/6-Fri/8, 8pm. Opens Sat/9, 8pm. Runs Tue-Wed, 7:30pm; Thu-Sat, 8pm (also Sat, 2pm), through March 31. Starting April 3, runs Wed-Thu, 11am (also Thu, 8pm); Sat, 8pm; Sun, 2pm. Through April 7. TheatreWorks performs Katori Hall's play that re-imagines the events on the night before Dr. Martin Luther King, Jr.'s assassination. **The Real Americans** Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$25-50. Opens Fri/8, 8pm. Runs Fri, 8pm; Sat, 5pm. Through April 6. Dan Hoyle shifts his popular show about small-town America to the Marsh's Berkeley outpost.

ONGOING

Assistance NOHspace, 2840 Mariposa, SF; www.opentabproductions.com. \$20. Thu-Sat, 8pm; Sun, 6pm. Through March 30. Leslye Headland's comedy about assistants is loosely based on her experiences working for Harvey Weinstein. **God of Carnage** Shelton Theater, 533 Sutter, SF; www.sheltontheater.org. \$38. Thu-Sat, 8pm. Through March 30. Shelton Theater presents Yasmina Reza's Tony-winning comedy about upper-

middle-class parents clashing over an act of playground violence between their children. **Inevitable** SF Playhouse, 533 Sutter, SF; www.sfplayhouse.org. \$20. Thu-Sat, 8pm. Through March 23. SF Playhouse's "Sandbox Series," enabling new and established playwrights to stage new works, kicks off its third season with Jordan Puckett's drama about a woman trying to make sense of her life. **Jurassic Ark** Exit Theatre, 156 Eddy, SF; www.theexit.org. \$15-25. Fri-Sat, 8pm. Through March 16. Writer-performer David Caggiano's zany, well-executed solo play centers on a Christian televangelist who is unwaveringly bent on making a big-budget movie about a cowboy-like Biblical Noah, his Ark, and the largely lovable dinosaurs callously left out of the story — a project he sees delivering a decisive blow to the Darwinians, while turning cineplexes across the land into celluloid cathedrals. The fitful satire trades in pretty orthodox caricature and, in Brother Dallas, lacks a very compelling or sympathetic central figure. But it unfolds with a very cinematic imagination that, while formulaic, is itself one hell of a movie pitch. (Avila) **Just One More Game** Exit Theatre, 156 Eddy, SF; www.tripleshotproductions.org. \$25. Thu-Sat, 8pm; Sun/10 and March 17, 2pm. Through March 30. Triple Shot Productions presents Dan Wilson's video game-themed romantic comedy.

The Lisbon Traviata New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25. Wed-Sat, 8pm; Sun, 2pm. Through March 24. New Conservatory Theatre Center performs Terrence McNally's play, a mix of comedy and tragedy, about the relationship between two opera fanatics.

The Motherfucker with the Hat San Francisco Playhouse, 450 Post, SF; www.sfplayhouse.org. \$30-70. Tue-Thu, 7pm; Fri-Sat, 8pm (also Sat, 3pm). Through March 16. A fine cast makes the most of Stephen Adly Guirgis's deceptively coarse, often amusing little play, *The Motherfucker with the Hat*, which receives its local premiere in a sure and rowdy production from SF Playhouse. If its heat and imaginative cursing seem to cover up for a play with little dramatic purpose beyond a gentle and somewhat pat exploration of loyalty, maturity, and trust, there's pleasure to be had in the unfolding. (Avila)

Pageant: The Musical! Victoria Theatre, 2961 16th St, SF; www.brownpapertickets.com. \$25. Thu/7-Sat/9, 8pm. Robbie Wayne Productions presents this "drag-tastic adventure through the hilarious world of beauty contests."

Sex and the City: LIVE! Rebel, 1760 Market, SF; trannyshack.com/sexandthecity. \$25. Wed, 7 and 9pm. Open-ended. Why was *Sex and the City* not conceived of as a drag show in the first place? Velvet Rage Productions mounts two verbatim episodes from the widely adored cable show, with Trannyshack's Heklina in a smashing portrayal of SJP's Carrie; D'Arcy Drollinger stealing much of the show as ever-randy Samantha; Lady Bear as an endearingly out-to-lunch Miranda; and ever assured, quick-witted Trixxie Carr as pent-up Charlotte. (Avila)

Steve Seabrook: Better Than You Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Fri, 8pm; Sat, 8:30pm. Through March 22. Kurt Bodden's San Francisco Best of Fringe-winning show takes a satirical look at motivational speakers.

ADRIAN ROBERTS PORTRAYS DR. MARTIN LUTHER KING, JR. IN THE MOUNTAINTOP AT THEATREWORKS.

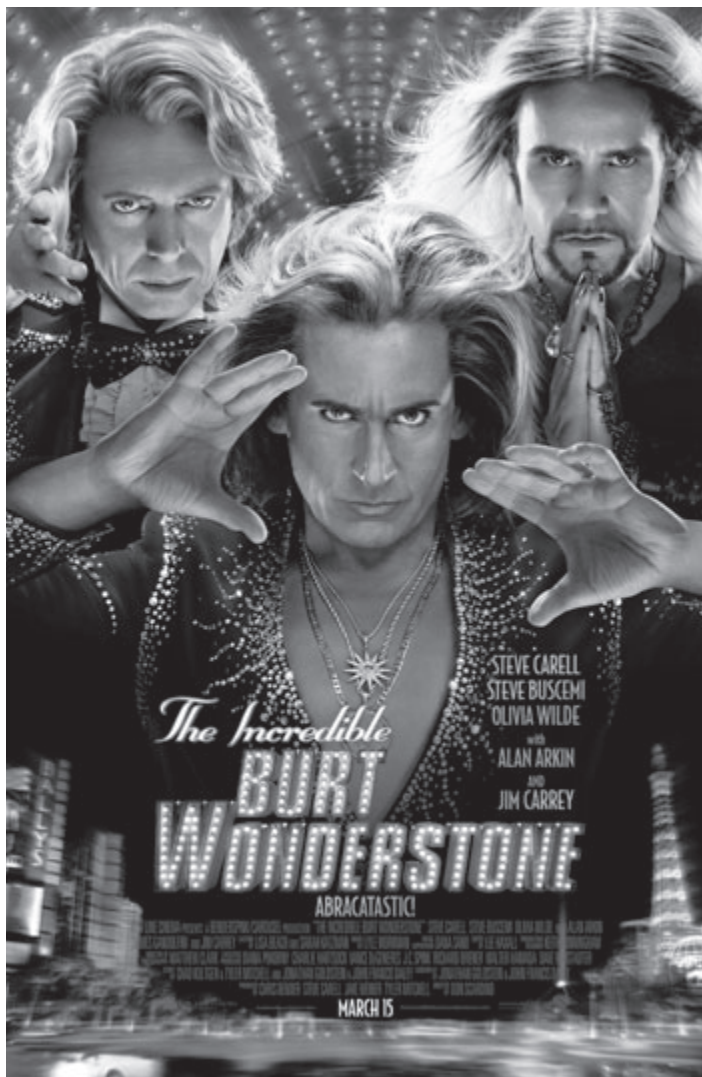
PHOTO BY TRACY MARTIN

The Voice: One Man's Journey Into Sex Addition and Recovery Stage Werx Theater, 446 Valencia, SF; thevoice.brownpapertickets.com. \$10-18. Fri-Sat, 8pm. Through April 6. Ticket sales for David Kleinberg's autobiographical solo show benefit 12-step sex addiction recovery programs and other non-profits. **The Waiting Period** Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$25-50. Fri, 8pm; Sat, 5pm. Through March 30. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play *Not a Genuine Black Man*) returns to the Marsh with a new solo, this one based on more recent and messier events in Copeland's life. It's a worthy aim but only a fitfully engaging piece, since as drama it remains thin, standing at perhaps too respectful a distance from the convoluted torment and alienation at its center. *Note: review from an earlier run of the same production.* (Avila) **SFBG**

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FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Maria Vizcarrondo. For rep house show-times, see Rep Clock. For complete film listings, including ongoing films, visit www.sfbg.com.

OPENING

Adventures of Serial Buddies Self-description: "the first serial killer buddy comedy." (1:31) *1000 Van Ness*.

Barbara The titular figure (Nina Hoss) looks the very picture of blonde Teutonic ice princess when she arrives — exiled from better prospects by some unspecified, politically ill-advised conduct — in at a rural 1980 East German hospital far from East Berlin's relative glamour. She's a pill, too, stiffly formal in dealings with curious locals and fellow staff including the disarmingly rumpled, gently amorous chief physician Andre (Ronald Zehrfeld). Yet her stern prowess as a pediatric doctor is softened by atypically protective behavior toward teen Stella (Jasna Fritzi Bauer), a frequent escapee from prison-like juvenile care facilities. Barbara has secrets, however, and her juggling personal, ethical, and Stasi-fearing priorities will force some uncomfortable choices. It is evidently the moment for German writer-director Christian Petzold to get international recognition after nearly 20 years of equally fine, terse, revealing work in both big-screen and broadcast media (much with Hoss as his prime on-screen collaborator). This intelligent, dispassionate, eventually moving character study isn't necessarily his best. But it is a compelling intro-

GERMAN DRAMA *BARBARA* OPENS FRI/8.

COURTESY OF ADOPT FILMS



duction. (1:45) *Embarcadero*. (Harvey) **Birth Story: Ina May Gaskin and the Farm Midwives** When Ina May Gaskin had her first child, the hospital doctor used forceps (against her wishes) and her baby was sequestered for 24 hours immediately after birth. "When they brought her to me, I thought she was someone else's," Gaskin recalls in Sara Lamm and Mary Wigmore's docu-

mentary. Gaskin was understandably flummoxed that her first experience with the most natural act a female body can endure was as inhuman as the subject of an Eric Schlosser exposé. A few years later, she met Stephen Gaskin, a professor who became her second husband, and the man who'd go on to co-found the Farm, America's largest intentional CONTINUES ON PAGE 32 >>

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DIRECTED BY BRAD ANDERSON CASTING BY JEFF GRADY MICHAEL J. LUSI ROBERT L. STEM MICHAEL A. HELFANT BRADLEY GALLO EDITOR RICHARD D'OVINO MUSIC BY NICOLE D'OVINO PRODUCTION DESIGNER JON BOKENKAMP
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CONT>>

community, in 1971. On the Farm, women had children, and in those confines, far from the iron fist of insurance companies, Gaskin discovered midwifery as her calling. She recruited others, and dedicated herself to preserving an art that dwindles as the medical industry strives to treat women's bodies like profit machines. Her message is intended for a larger audience than granola-eating moms-to-be: we're losing touch with our bodies. Lamm and Wigmore bravely cram a handful of live births into the film; footage of a breech birth implies this doc could go on to be a useful teaching tool for others interested in midwifery. (1:33) *Roxie*. (Vizcarrondo)

Dead Man Down Noomi Rapace reunites with her *Girl With the Dragon Tattoo* (2009) director, Niels Arden Oplev, for this crime thriller co-starring Colin Farrell. (1:50) *Presidio*.

Emperor This ponderously old-fashioned historical

drama focuses on the negotiations around Japan's surrender after the bombings of Hiroshima and Nagasaki. While many on the Allied side want the nation's "Supreme Commander" Emperor Hirohito to pay for war crimes with his life, experts like bilingual Gen. Bonners Fellers (Matthew Fox) argue that the transition to peace can be achieved not by punishing but using this "living god" to wean the population off its ideological fanaticism. Fellers must ultimately sway gruff General MacArthur (Tommy Lee Jones) to the wisdom of this approach, while personally preoccupied with finding the onetime exchange-student love (Kaori Momoi) denied him by cultural divisions and escalating war rhetoric. Covering (albeit from the U.S. side) more or less the same events as Aleksandr Sokurov's 2005 *The Sun*, Peter Webber's movie is very different from that flawed effort, but also a lot worse. The corny Romeo and Juliet romance, the simplistic approach to explaining Japan's "ancient warrior tradition" and anything else (via dialogue routinely as flat as "Things in Japan are not black

and white!"), plus Alex Heffes' bombastic old-school orchestral score, are all as banal as can be. Even the reliable Jones offers little more than conventional crustiness — as opposed to the inspired kind he does in Lincoln. (1:46) *Embarcadero*. (Harvey)

Greedy Lying Bastards Longtime activist Craig Rosebraugh (a former spokesperson for radical groups the Animal Liberation Front and the Earth Liberation Front) makes his directorial debut with *Greedy Lying Bastards*, a doc that examines the climate-change denial movement. The briskly-paced film — narrated in first person by Rosebraugh, and jam-packed with interviews — begins with stories from homeowners devastated by recent Colorado wildfires, and visits a tribal community perched on Alaska's eroding shores. But while it touches on global warming's causes, and the phenomenon's inevitable outcome (see also: 2006's *An Inconvenient Truth*), the film's particular focus is lobbyists who've built careers off distorting the facts, leading Tea Party rallies, and chuckling condescendingly at environmentalists on

Fox News — and the fat cats who're pulling the strings: the dreaded Koch brothers, ExxonMobil execs, and others. Rosebraugh owes a hefty stylistic debt to Michael Moore — right down to his film's attention-grabbing title — and, like Moore's films, *Greedy Lying Bastards* seems destined to reach audiences who already agree with its message. Still, it's undeniably provocative. (1:30) *Grand Lake*, *Metreon*. (Eddy)

Harvest of Empire This feature spin-off from Juan Gonzalez's classic nonfiction tome aims to temper anti-immigration hysteria with evidence that the primarily Latino populations conservatives are so afraid of were largely invited or driven here by exploitative US policies toward Latin America. Dutifully marching through countries on a case-by-case basis, Peter Getzels and Eduardo Lopez's documentary covers our annexing much of a neighboring country (Mexico) and using its citizens as a "reserve labor force;" encouraging mainland immigration elsewhere to strengthen a colonial bond (Puerto Rico); covertly funding overthrow of progressive governments and/or supporting repressive ones, creating floods of political asylum-seekers (Guatemala, Cuba, Nicaragua, El Salvador); and so on and so forth. Our government's policies were often justified in the name of "fighting the spread of Communism," but usually had a more pragmatic basis in protecting US business interests. The movie also touches on NAFTA's disastrous trickle-up effect on local economies (especially agricultural ones), and interviews a number of high achievers from immigrant families (ACLU chief Anthony Romero, Geraldo Rivera) as well as various activists and experts, including Nobel Peace Prize winner Rigoberta Menchu, while sampling recent years' inflammatory anti-immigrant rhetoric. There's a lot of important information here, though one might wish it were packaged in a documentary with a less primitive, classroom-ready episodic structure and less informal-y style. (1:30) *Opera Plaza*. (Harvey)

Like Someone in Love A student apparently moonlighting as an escort, Akiko (Rin Takanashi) doesn't seem to like her night job, and likes even less the fact that she's forced into seeing a client while the doting, oblivious grandmother she's been avoiding waits for her at the train station. But upon arriving at the apartment of the john, she finds sociology professor Takashi (Tadashi Okuno) courtly and distracted, uninterested in getting her in bed even when

she climbs into it of her own volition. Their "date" extends into the next day, introducing him to the possessive, suspicious boyfriend she's having problems with (Ryo Kase), who mistakes the prof for her grandfather. As with Abbas Kiarostami's first feature to be shot outside his native Iran — the extraordinary European coproduction *Certified Copy* (2010) — this Japan set second lets its protagonists first play at being having different identities, then teases us with the notion that they are, in fact, those other people. It's also another talk fest that might seem a little too nothing-happening, too idle-intellectual gamesmanship at a casual first glance, but could also grow increasingly fascinating and profound with repeat viewings. (1:49) *Opera Plaza*. (Harvey)

Long Distance Revolutionary: A Journey with Mumia Abu-Jamal Or, almost everything you ever wanted to know about the guy who inspired all those "Free Mumia" rallies, though Abu-Jamal's status as a *cause célèbre* has become somewhat less urgent since his death sentence — for killing a Philadelphia police officer in 1981 — was commuted to life without parole in 2012. Stephen Vittoria's doc assembles an array of heavy hitters (Alice Walker, Giancarlo Esposito, Cornel West, Angela Davis, Emory Douglas) to discuss Abu-Jamal's life, from his childhood in Philly's housing projects, to his teenage political awakening with the Black Panthers, to his career as a popular radio journalist — aided equally by his passion for reporting and his mellifluous voice. Now, of course, he's best-known for the influential, eloquent books he's penned since his 1982 incarceration, and for the worldwide activists who're either convinced of his innocence or believe he didn't receive a fair trial (or both). All worthy of further investigation, but *Long Distance Revolutionary* is overlong, fawning, and relentlessly one-sided — ultimately, a tiresome combination. Director Vittoria in person at the film's two screenings, Fri/8 at 6:30pm and Sat/9 at 3:30pm. (2:00) *New Parkway*. (Eddy)

Oz the Great and Powerful Sam Raimi directs James Franco, Michelle Williams, and Rachel Weisz in this fantasy that imagines the origin story of L. Frank Baum's Emerald City-dwelling wizard. (2:07) *Balboa, Cerrito, Presidio*.

Three Worlds A trio of lives intersect after a tragedy in French director Catherine Corsini's drama. (1:51) *Four Star*. SFBG

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AQUARIUM OF THE BAY Pier 39, SF; www.oceanfilmfest.org. \$8-150. "San Francisco International Ocean Film Festival," over 50 ocean-inspired films from around the world, Thu-Sun.

BERKELEY UNITARIAN FELLOWSHIP HALL
1924 Cedar, Berk; www.greensangha.org. \$10.
"Plastics 360: Film Night," short films about
plastic waste, Thu, 7.

BRAVA THEATER CENTER 2781 24th St, SF; sfbff.blogspot.com. \$12. "San Francisco Bulgarian Film Festival," first annual event featuring six films from Bulgaria, Sat-Sun.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. **Chasing Ice** (Orlowski, 2012), Wed, 2:30, 4:45, 7, 9. **•Cabaret** (Fosse, 1972), Thu, 2:25, 7, and **Pennies from Heaven** (Ross, 1981), Thu, 4:45, 9:20. **•The Outside Man** (Dera, 1972), Fri, 7, and **The Terminator** (Cameron, 1984), Fri, 9:10. Peaches Christ Productions presents: **Paris is Burning** (Livingston, 1990), Sat, 8. With a pre-show ball and guest Latrice Royale, Sat, 8. Advance tickets (\$22-42) at www.peacheschrist.com. **•Days of Heaven** (Malick, 1978), Sun, 2, 8, and **Heaven's Gate** (Cimino, 1980), Sun, 4.

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CLAY 2261 Fillmore, SF; www.landmarktheatres.com. \$9-10. "Midnight Movies." **The Room** (Wiseau, 2003), Sat, midnight. With host Sam Sharkey.

"EAST BAY INTERNATIONAL JEWISH FILM FESTIVAL" Various East Bay venues; www.eastbayjewishfilm.org. \$10. Forty films total, with special focuses on Jewish-Muslim relations and musicals. March 9-17.

NEW PARKWAY 474 24th St, Oakl; www.thewparkway.com. \$6-10. "Parkway Classics:" **Quadrophenia** (Roddam, 1979), Thu, 9pm; "Thrillville:" "Sci-Fi Bob's Psychotronix Film Festival," Sun, 6. "Documentary Series:" **Flag Wars** (Bryant and Poitras, 2003), Tue, 7.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Alfred Hitchcock: The Shape of Suspense." **The Paradine Case** (1947), Wed, 7; **Rope** (1948), Fri, 7; **I Confess** (1953), Fri, 8-40; **Lifeboat** (1944), Sun, 5. **Palmer Schroeter: Magnificent Obsessions:** **Werner or Wolfsburg** (1980), Thu, 7; **Deux** (2002), Sat, 8:30. "And God Created Jean-Louis Trintignant." **Violent Summer** (Zurlini, 1959), Sat, 6:30. "Filmmaker Provocateur;

Jean Rouch: "Moi, un noir" (1958), Sun, 3. "Documentary Voices:" "Latin American Legacies: Films of Leandro Katz." Tue. 7.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. "Hollywood Before the Code: Deeper, Darker, Nastier!":

- **Lady Killer** (Del Ruth, 1933), Wed 8, 9.
- **Night World** (Henley, 1932), Wed, 6:30, 9:40; "Tribute to Screen Legend Lyle Talbot with Margaret Talbot in Person."
- **Fog Over Frisco** (Dietler, 1934), and **Heat Lightning** (Le Roy, 1934), Thu, 6:30, 9:40.
- **The Jeffrey Dahmer Files** (Thompson, 2012), Wed-Thu.
- **7. Birth Story: Ina May Gaskin and the Farm Midwives** (Lamm and Wigmore, 2011), March 8-14, 7, 9:15 (also Sat-Sun, 3, 5).

SAN FRANCISCO PUBLIC LIBRARY 100 Larkin, SF; www.irishamericancrossroads.org. Free. "Crossroads Irish American Festival:" **Nights in Shanaglish** (Tighe, 2012), Sat, 1 (live Irish musical performance; film at 1:45).

VOGUE 3290 Sacramento, SF; www.cinemasf.com. \$10. "Rendez-vous with French Cinema:"

Augustine (Winocour, 2012), Fri, 5 and Tue, 5; **You, Me, and Us** (Doillon, 2012), Fri, 7:30 and Mar 13, 7:30; **Rich is the Wolf** (Odoul, 2012), Sat, 5 and Tue, 7:30; **Granny's Funeral** (Podalydès, 2012), Sat, 7:30 and Mar 14, 5; **You Will Be My Son** (Legrand, 2012), Sun, 3:30; **The Suicide Shop** (Leconte, 2012), Sun, 7 and Mar 14, 7:30; **Journal de France** (Depardon and Nougaret, 2012), Mon, 5; **Persecution** (Chéreau, 2012), Mon, 7:30 and Mar 13, 5.

YERBA BUENA CENTER FOR THE ARTS
701 Mission, SF; www.ybca.org. \$8-10.
"International Buddhist Film Festival Showcase
2013:" **KanZeOn** (Cantwell and Grahham,
2011), Sat, 2; **The Mourning Forest** (Kawase,
2007), Sat, 4; **Olo, The Boy from Tibet** (Iwasa
2012), Sun, 2; **Tokyo Waka** (Haptas and
Samuelson, 2011), Sun, 4. **SFBG**

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